# MUSICAL OURIER Weekly Review of the World's Music

Forty-Third Year

Price 15 Cents

hed by Musical Courier Company, Inc., 437 Fifth Avenue, New York.

Entered as Second Class Matter January 8, 1883, at the Post

Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXXV NO. 22

NEW YORK, THURSDAY, NOVEMBER 30, 1922



GIGLI AS ROMEO

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.

Church, Concert and School Positions Secured MRS. BABCOCK Telephone, 2634 Circle Carnegie Hall, New York

TEACHER OF SINGING
Italian and French Opera
Studio: 32 Metropolitan Opera House Building
New York

M. F. BURT SCHOOL

Sight-Singing, Ear-Training, Musical Sten-ography. Normal course in Public and Private School Music. Special coaching for church trials. Address: Brooklyn School, 48 Lefferts Place.

ROSS DAVID

VOCAL STUDIOS Sherwood Studio Building, 58 West 57th St. MRS. ROBINSON DUFF Phone, Circle 2297

CARL M. ROEDER

TEACHER OF PIANO Technic—Interpretation—Theory
Normal Course for Teachers
607-608 Carnegie Hall, New York
309 Main St., Orange, N. J.
Residence: 680 St. Nicholas Ave., New York

MME. ANITA RIO

SOPRANO
Vacancies for a Few Pupils
182 Madison Ave.
Phone: 392 Murray Hill, New York

PURDON ROBINSON

THE ART OF SINGING
Vocal Expert and Diagnostician
Exponent of the Dr. H. Holbrook Curtis
method for vocal defects and impaired voices.
(Co-worker with Dr. Curtis for many year.)
Studio: 245 West 75th St., New York.
Phone: Columbus 2505

PHILIPP MITTELL
VIOLIN PEDAGOGUE
Van Dyck Studios, 939 Eighth
New York City,
Telephone Circle 6130

MAESTRO G. H. CASELOTTI VOCAL TEACHER AND OPERA COACH
Only teacher of Maria Castlott, coloratura.
Metropolitan Opera House Building
1425 Broadway, :: :: New York City
Bridgeport, Conn., Studio: 46 Cannon Street

EVELYN FLETCHER-COPP

comes to New York to personally establish the Fletcher-Copp School of Musical Self Expression. 411 W. 114th St. Phone Cathedral 7150

FRANCIS ROGERS CONCERT BARITONE AND TEACHER OF SINGING 144 East 62nd Street, New York Telephone, 6923 Rhinelander

E. PRESSON MILLER TEACHER OF SINGING
gie Hall Tel. 1350 Circle 826 Carnegie Hall

JANET BULLOCK WILLIAMS TEACHER OF SINGING 122 Carnegie Hall

FLORENCE E. GALE SOLO PIANIST
Recitals and Concerts
Instruction, Leschetizky Method
137 West 69th St., New York
Telephone, Columbus, 4873

JACQUES L. GOTTLIEB Teacher of Violin, Orchestral Conductor
Juvenile and Adult Orchestras
Cottlieb Institute of Music
Voice and Plano Departments
136 East 76th Street - New York City
Tel. Rhinelander 4345
Brooklyn, N. Y., Studio: 1339 Union Street

MR. CHARLES LEE TRACY PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent
Carnegie Hall Studios, 832-3, New York City

HENRIETTA SPEKE-SEELEY SOPRANO—TEACHER OF SINGING Broadway, Metropolitan Opera House, N. Y. Residence: 2184 Bathgate Ave., N. Y. Phone, 3967 Fordham MRS. JOHN DENNIS MEHAN.

Voice Expert—Coach—Repertoire
Artists who have worked this season—Mary
Jordan, Marie Morrisey, Jane Nellson, John
Barnes Wells, Leroy Weil, Helen Porter Sleeper
and Samuel Roberts. 70 Carnegie Hall, 154 West 57th St., New York City Tel. Circle 1472

THE BOICE STUDIO 57 West 75th St., New York. Tel. Schuyler 1337 SUBAN S. BOICE, SOPRANO. Teacher of the Art of Singing. Voice trials by appointment.

WALTER L. BOGERT

ART OF SINGING

25 Claremont Ave., N. Y. Tel, 4834 Morningside

VOICE 136 East 78th Street : : : New York Telephone Rhinelander 4468

BENNO KANTROWITZ ACCOMPANIST AND COACH
Teacher of Piano and Theory
1425 Broadway, Studio 68, New York City
Telephone, 1274 Bryant

ADELE RANKIN
CONCERT SOPRANO
Teacher of Singing
Studio: 1425 Broadway, Metropolitan Opera
House Bldgs. N. Y.
Phone Bryant 1274

ERNEST CARTER

COMPOSER-CONDUCTOR 115 East 69th Street, New York City Telephone, Rhinelander 8623

CHRISTIAAN KRIENS

CHRISTIAAN ARTEMS
COMPOSER, CONDUCTOR, VIOLINIST,
INSTRUCTOR
Conductor Kriens Symphony Club
First American School for Orchestra Players.
few vacancies for string and wind instrument
303 Carnegie Hall
Telephone 1350 Circle

MABEL PHIPPS BERGOLIO
PIANIST—INSTRUCTION
Tuesdays and Fridays at the Institute of
Musical Art
120 Carnegie Hall, New York. Tel. Circle 1350

WILLIAM THORNER VOCAL TEACHER AND COACH
Address: 209 West 79th Street, New York City

MILLIE RYAN

ART OF SINGING
Perfect Tone Production and Repertoire
Studio: 1730 Broadway, New York
Telephone, Circle 8675

ELIZABETH K. PATTERSON SCHOOL OF SINGING Studio: 257 West 104th Street Phone, 1514 Clarkson

MR. FRANCIS STUART

TEACHER OF SINGING
Pupil of Lamperti the Elder.
"Being in full possession of my method of singing, he has the ability to form great artists,"
—Francesco Lamperti. -Francesco Lamperti. Carnegie Hall Studios, 1103-4, New York City

FRANCES WHEELER KNIESZNER Formerly Mme. Germain Coach and Teacher of the Art and Science of Singing.

439 West End Avenue, :: :: New York City

WILBUR A. LUYSTER

Specialist in Sight Singing
(Formerly teacher for Met. Opera Co.)

"A Maker of Readers." No instrument used
Both class and individual instruction
Class courses begin Oct. 1st. Private any time.
Carnegie Hall. Res. Phone, 9319 W. Mansfield

MISS EMMA THURSBY

SOPRANO
Will receive a limited number of pupils
Residence: 34 Gramercy Park
Phone, 3187 Gramercy New York City

ALICE GARRIGUE MOTT

ART OF SINGING 172 West 79th Street, New York Telephone, 7993 Schuyler

ESPERANZA GARRIGUE ART OF SINGING

METROPOLITAN OPERA HOUSE Phone 1274 Bryan

FRANCES FOSTER

Coach for Concert and Operatic Artists
Concert Accompanying
Studio: 334 West 84th Street, New York
Telephone, Schuyler 1049

ESTELLE ASHTON SPARKS, CONCERT SOPRANO TEACHER OF SINGERS Coaching and Repertoire

Coaching and Repertoire
Studios:
Metropolitan Opera House, New York City
Phone Bryant 1274
16 Duryea Place, Brooklyn
Flatbush 4393
Appointment only

ISABEL LEONARD

VOICE TEACHER AND COACH Specialist in
Phonetics and Breath
Studio: 502 Carnegie Hall : : New York
Telephone, Circle 1350
Residence: 50 West 67th Street, New York

WARD-STEPHENS

ARTISTIC SINGING

15 East 35th Street, . . . New York
Phone 9828 Murray Hill

ETHEL WATSON USHER

COACH AND ACCOMPANIST
Returned from Three Months' Concert Tour in Europe
as Accommanist for Suc Harvard
127 Weat 78th Street, New York City
Telephone Schuyler 3660

PROFESSOR LEOPOLD AUER ALBERT GOLDENBERG'S

VIOLIN INSTRUCTION
Preparatory teacher to Professor Auer
1476 Carroll St., : : : Brooklyn, New York
Telephone Decatur 2525

SIGNOR A. BUZZI-PECCIA VOICE SPECIALIST AND COMPOSER
Teacher of Alma Gluck, Sophie Braslau a
Cecil Arden
Studio: 33 West 67th St., New York

MRS. WILLIS E. BACHELLER, VOICE PLACEMENT AND REPERTOIRE Studio: 180 Madison Avenue, New York Telephone, Murray Hill 699

GIUSEPPE CAMPANARI,

BARITONE

Late of Metropolitan Opera Company
will accept pupils

668 West End Avenue, New York City
Telephone, Riverside 3469

CLARA NOVELLO DAVIES

"All Can Sing if They Know How to Bres 15 West 67th Street, New York City Phone 2951 Columbus

FREDERICK E. BRISTOL TEACHER OF SINGING
43 West 46th Street, New York City

VON DOENHOFF, ALBERT PIANIST, COMPOSER, TEACHER 251 West 102d Street, New York Phone, Riverside 366

FREDERICK RIESBERG, A. A. G. O. PIANO INSTRUCTION

Studied under Reinecke—Classics; Scharwenka
—Style; Lizzt—Technic, Head of piano department, New York School of Music and Arts, 150
Riverside Drive. Tel. Schuyler 3655. Courses
arranged to suit individual requirements. Personal address, 408 West 150th St. Tel., Audubon 1530.

CARL FIQUÉ KATHERINE NOAK-FIQUÉ DRAMATIC SC FIQUE MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn

HANNA BROCKS,

SOPRANO Concerts—Recitals—Instruction
Studio: 135 West 72nd Street, New York
Phone: Columbus 5364

LILLIAN SHERWOOD NEWKIRK

ART OF SINGING

1425 Broadway (Metropolitan Opera House
Bldg.), N. Y., Wednesdays and Saturdays
All Mail to 11 Morgan Ave., Norwalk, Conn.

IESSIE FENNER HILL

TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway, New York. Phone, Pennsylvania 2634

DUDLEY BUCK TEACHER OF SINGING

471 West End Avenue : : : New York Phone, Schuyler 6870

VINCENZO PORTANOVA

VOCAL STUDIO
58 West 70th Street : : : New York
Phone, 8955 Columbus

MARIE MIKOVA

PIANIST

Mgt. Music League of America,

8 East 34th Street, New York

Studio: 1187 Madison Avenue : New York

DR. DANIEL SULLIVAN, Teacher of International Artist Teacher of International Artists
ALICE NIELSEN, GEORGES BAKLANOFF,
LYDIA LYPKOVSKA

132 West 74th Street, :: :: New York City Phone Columbus 0180 G. E. Patten, Seey.

MME. MINNA KAUFMANN

Instruction Lehmann Method 601 Carnegie Hall : : : : New York

J. Cartall, Secy.

SAMUEL SPIVAK

PIANIST AND PEDAGOGUE
4511 15th Avenue : : : 'Brooklyn,
Tel. Blythbourne 3054
Appointment by mail only. ooklyn, N. Y.

LAURA E. MORRILL TEACHER OF SINGING
148 West 72nd Street
18 Columbus New York

Phone, 2118 Columbus

MME. KATHRYN CARYLNA Teacher of voice in all its branches. Defects
of tone production eradicated
French and Italian Lyric Diction
257 West 86th Street. New York
Telephone, 5910 Schuyler

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOICE CULTURE,

230 E. 624 St.

Complete musical education given to students from the beginning to the highest perfection.

F. & H. CARRI, Directors.

DANIEL VISANSKA, Violinist Nine years of successful teaching and concertizing in Berlin. Will accept engagements and a limited number of pupils.

Address: 155 West 122nd St., New York Phone, 4778 Morningside (In Summit, N. J., Mondays and Thursdays)

LEOPOLD WOLFSOHN PIANO INSTRUCTION
New York: 38 West 91st St.
BROOKLYN: Academy of Music

FREDERIC WARREN STUDIO OF SINGING
Teacher of Mme. Olga Warren
370 CENTRAL PARK WEST : : NEW YORK
Telephone, Riverside 136

BRUNO HUHN 205 West 57 Street, New York Tel. Circle 5420

Elementary and Advanced Singing Lessons
Oratorio and Song Repertoire



# VLADIMIR DUBINSKY

CELLIST EASTMAN THEATER Rochester, N. Y.

Mgt. Inkle Barcus, 1425 B'way, N. Y. C.

# MINNIE TRACEY

American Bramatic Soprano
Open for Concert and Recital Engagements
Studio: Ursuline Academy, W. McMillen St.
Private Address: The Claremont, Apt. 22,
W. McMillen St., Cincinnati, Obio.

GEORGE HAMLIN CONCERT TENOR Instruction in Singing and English Diction November 1st to May 15th: 1070 Madison Ave., New York; June 1st to November 1st: Lake Placid, Adirondack Mts., N. 2

# LEILA TOPPING

CONCERT PIANIST—TEACHER Concert Direction Hinkle Barcus, 1425 Broadway, New York. Studio, 3 E. 38th Street, New York. Telephone 8391 Murray Hill

# ALBERT MARSH

TENOR-COMPOSER
Concert Recitals
319 W. 95th Street
Tel. River 8744

# COENRAAD V. BOS

Accompanist-Coaching 203 West 54th St. Phone 2160 Circle flotel Harding New York City

# Louise St. John WESTERVELT

SOPRANO
TEACHER OF VOICE
Columbia School of Music,
309 S. Wabash Ave., Chicago

ETHEL WRIGHT FUSON THOMAS Oratorio, Recital, Festival

232 West 75th St. New York City Phone, Columbus 8255

"Not all may become Artists, but everyone can be taught to sing artistically."

HAGGERTY-SNELL Teacher of Vocal Music BETROPOLITAN OPENA HOUSE STUDIOS, 1425 Brookway, five York Butte 20

# RUSSELL J. ENGLAND

Concerts—Recitals of his songs—Oratorio 214 Lakeview Drive, Collingswood, N. J.

# HAYDN OWENS

PIANIST—ACCOMPANIST—COACH
Conductor Hayda Choral Society
1227 Kimball Building - Chicago

# SIBYL SAMMIS MacDERMID

SOPRANO
Pupils Accepted. 312 Riverside Drive. New York

# VOICE CLINIC

Mme. Rose Tomars, Voice Specialist and Rebuilder of Voices, will correct every defect under guarantee. Tremolo removing a specialty, as her method is not a theory but a Proven Fact. Write for descriptive folder. Saite 824, Camagie Hall, Residence Studie, 20 West 65th St., New York City.

# HARRISON

9425 S. Robey Street, Chicago, III. Conductor-Apollo Musical Club, Mendelssohn Club

# BAYERLEE

Associate Professor

JULIUS STOCKHAUSEN

TEACHER OF 502 West 113th Street. N.Y.
PRLD FAMOUS Telephone 7960 Cathedral
ARTISTS Auditions by Appointment Only A TEACHER OF WORLD FAMOUS



# CARMEN FERRARO

Grand Opera Tenor and Conductor—Voice
Placing, Concert, Oratorio and Opera
Coaching—Only Talented Pupils Accepted
Ensemble work and experience guaranteed.
National Grand Opera Association reorganizing.
Voice trials by appointment only.

Studio: 33 Metropolitan Opera House Building 1425 Broadway, New York City Telephone Bryant 1274

EDITH MILLIGAN Planist. Accompanist ALBERT Wiederhold ALBERT
Barilans, Concerts and Recitals
114 Morningside Drive, N. Y.

Tel. 320 Mornin

### RALPH GOX

AA BOMMEL NN Tel. Audubon 1673

Concert Bariton Instruction STUDIOS: 303 Carnegie Hall 684 St. Nicholas Ave.

519 Lincoln Place Breeklyn, N. Y. Phone 7277-J Prospec

# CLARK HAMMANN

PIANIST
1716 Chestnut Street Philadelphia

# Mrs. HALL MCALLISTER

TEACHER OF SINGING
Musical Management
384 Commonwealth Avenue, Boston, Mar

# ₩ GRAVES ATKINS

839 North Dearborn Street

# John Prindle Scott SONG WRITER 554 West 113th Street Telephone 7639 Cathedral

# KARLETON HACKETT

TEACHER OF SINGING
Kimball Hall, Chicago

# **ELLA BACKUS-BEHR**

231 West 96th Street, New York PHONE 1464 RIVERSIDE

# Mme. E. B. de SERRANO

Teacher of Olive Fremstad, Mme. Charlotte Maconda, Lucille-Marcel, Caroline Mihr-Hardy.

VOICE CULTURE REPERTOIRE 430 West 57th St. Tel. 6641 Columbus, New York



# Jeanne

Le Fee Farduly
Teacher of Singing
Recital and Operatic MezzoContratio
Paris - New York
124 West 88th St., New York
Phone 1388 Schuyler
(Special course of French and Italian
Diction under competent instructors)

# BEFORE SELECTING YOUR VOCAL TEACHER

"THE SECRETS OF SVENGALI"

By J. H. DUVAL

And You Can't Be Fooled
\$2.00 at all Music Dealers and Booksellers
Publisher—JAMES T. WHITE & CO., 70 Fifth Arenus, New York City



PIANO RECITALS
For Western Bookings addres
517-18 First National Ba
Waterloo, Iowa Eastern Representative: Jean Wiswell, 437 Fifth Ave New York

Mme.Hildegard Hoffmann Recitals and Piano
Instructions
Soloist with New York Mr. HENRY HOLDER

Soloist with New York Philharmonic and Boston Symphony Orchestra, etc. STUDIO: SteInway Hall Address: 144 East 150th Street, New York

# GRACE G. GARDNER LAZAR S. SAMOILOFF

EUROPE—NEW YORK

Artist Teacher

"Singer and rocal pedageque." "Internationally recognized as a "Voire Bubler, Voire Repairer and Coach."

Special Course in Diction. Funils prepared for Opera, Oraiorio and Concert. Teacher of Listile Lawrence and many other successful aingers. Studies: Burnst House Drawing Booms, Cincinnati, Ohie.

# SOL ALBERTI

Coach and Accompanist

255 Fort Washington Ave., New York Phone 4550 Wadsworth

# BETTY GRAY

Mezzo Contralto
OPEN FOR CONCERT ENGAGEMENTS
Innasan Street Cambridge, Mass

GRASSE Vielinist, Organist and Composer Will Accept Advanced Pupils. 161 East 176th St. Tel. 2052 Tremont

House Studios 1425 Broadway, N.Y. Phone Bryant 1274

# KRAFT

Cenceri - TENOR - Oratorio
Care of Frank La Forge
14 West 68th St., New York City

# BONCIM VALER SEE AD. ANOTHER PAGE



# POTTER

Contralto ert-Oratorio-Opera-Recitali Care
Musical Courier Co.
437 Fifth Avenue, New York
Tel. 4292 Murray Hill

# ARTHUR DUNHAM

CONDUCTOR BOSTON ENGLISH OPERA COMPANY

# **ELUTIGER GANNON**

CONTRALTO
624 Michigan Avenue Chicago, III.

# I. MISERENDINO

VIOLINIST and TEACHER
2020 Broadway - New York City
Telephone \$737 Columbus

# JACOB FRANK CONCERT PIANIST AND TEACHER. 897 Livonia Avenue, Telephone, Glenmore 6082.

# BIRDICE BLYE Concert

5424 Blackstone Avenue, Chicago STEINWAY PIANO USED

# INNEGAN Soloist St. Patrick's Cathedral, N. Y.

Management Ernest Briggs, Inc., 1400 Broadway N. Y.
Personal address: 9 South 20th St.
Elmhurst, L. I., N. Y. Tel. Newtown 2398-J.



# SERGEI LIBANSKY **VOCAL INSTRUCTOR**

Studie: 212 W. 59th St., New York City, 5329 Circle



Teacher of Rosa Raisa, Gizcomo Rimini, Gabrielle Besanzoni, Jean Barondess, Luisa Escobar, Edward Lankow, Alice Zep-pilli, and many othera. HEL CANTO SCHOOL OF SINGING

# EARLE LAROS

"The Planist with a Message"
Educational Recitals
Address: MISS JEAN WISWELL, 437 Fifth Avenue, R. Y.

HEIZER MUSIC SCHOOL ection of Mr. and Mrs. Fred SIOUX CITY, IOWA 1215 Douglas Street

Katharine HOFFMANN ACCOMPANIST Home Address: St. Paul,

RUBANNI Soprano 1 620 Spadina Avenue Toronto, Canada

# LJUNGKVIST Head of Voice Departmen

SULLINS COLLEGE, BRISTOL, VA.

# ARTHUR M. BURTON

Fine Arts Building . . . Chicage

HAZEL GRUPPE Concert Pianist Teacher-Accompaniat Coach
Studio: 8 West 92ad Street
New York
Telephone Riverside 0118

# ERNA CAVELLE SOPRANO Available for Concerts, Recitals and Oratorio Address 318 West 83nd Street, New York City

EMMA A. DAMBMANN Founder and Pres. Southland Singers. Rehearship Monday evenings, 110 Carnegio Hall. Vecal Instruction. Basidence Studio, 137 W. 93d St., Tel. 1486 River, between 9 and 10 a.m.

# **EMILY CHURCH BENHAM**

CONCERT PIANIST

Management: Ella May Smith.
60 Jefferson Ave., Columbus, Ohio

# CLARENCE DICKINSON

Organist and Director Brick Church, Temple Beth El Union Theological Seminary. 412 Fifth Ave., New York.



# BRENNAN

Pianist and Teacher
Artist-Teacher at Marymount
College
Tarrytewn-on-the-Hudson, N. Y.
Studie: 452 Stverside Brits. New York Sifty
Tel., 9000 Mornlegstide

JOSEPH

TTO

Harpist

A true American artist. A true American artus, Available for engage-ments during and after the present season. Lim-ited number of pupils accepted.

Address c/o Symphony Orchestra, Cincinnati, Ohio.



# NATIONAL OPERA CLUB OF AMERICA

KATHARINE EVANS VON KLENNER, Founder and President America's Greatest Musical Educational Club

HAVRAH HUBBARD—Operalogues
Musical illustrations by the Greatest Authorities
Meetings Waldorf-Astoria

Yerk City | For all information apply to the President

1739 Broadway, New York

# A. B. Chase Piano Co.

Upright and Grand Pianos

Reproducing Player Pianos

Offices: 20 West 45th Street

New York City

Factory: Norwalk, Ohio

# Original Welte-Mignon

CABINET REPRODUCING PLAYER for GRAND PIANOS and INTERIOR MECHANISMS in UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION

GEORGE W. GITTINS, President
Office and Warerooms: 667 Fifth Avenue

New York City

SHEET MUSIC

15° A COPY

YoU know Paderewski's "Men-uet"—his masterful composi-tion is world famous. But, do you know that you can buy it for 15c—beautifully printed on the best of paper—certified to be correct as the master wrote it?

the master wrote it?

That is the achievement of Century
Certified Edition Sheet
Music — for 15c you can
select from masterpieces
like "Madrigale," II
Trovadore," "Humoresque," "Barcarolle,"
"Melody in F," "Butberfly," "Harlekin,"
"Shepherd's Dance,"
"First Tarantelle,"
"Grand Marche de Concett," "Il Puritani," "The
Brook," "La Scintilla,"
Mazurka No. 2," "The Palms,"
and practically ail the other

practically all the other dard classics.

Insist on Century Edition

Insist on Century Edition
When you buy music, select the de
who has Century. You'll get the
music at a real saving and deal a
merchant who is fair minded
broadminded. Remember, Centu
at 15c means a low profit for
him. Insist on Century. If
your dealer won't supplyyou,
we will. Catalogue of over
2,000 classical and standard compositions free on request.
Ask your dealer to show
you Martin's "Elementary
Rudiments for the Plano"
and Jahn's "Elementary
Rudiments for the Violin."
ENTURY MUSIC PUBLISHING O

CENTURY MUSIC PUBLISHING CO. 241 West 40th St., New York City

# Maestro G. LOMBARDO



TEACHER OF SINGING author of "The Art of Singing Fernando DE LUCIA

who says: "I always suggest to the student:
Consult Massiru Lembardo; no voice defeat
on ecaps him. He will cerved your voice
from nasal shouting and gutural sound."
Teacher of Closelial, John Ragan and other oribettide.
Consultation and voice trial by appointment only.

Studio: 120 West 94th St., New York City
Telephone Schuyler 558

J. WARREN 2 Industr-Cont-Acc RB 37 West 72nd Street
New York
Phone 1197 Columbus

# SINIGALLIANO

Violinist and Teacher Interviews by Appointment Studio: 266 West 72nd St., New York City

# ROSSI-DIEHL

SOPRANO
Concerts and Recitals
Studio: 125 W. 74th St. Phone Columbus 10025
Residence phone, Glen Ridge 1347M.

# SARAH BARASCH

1760 Washington Ave., Breaz, N. Y. Phone Trem

# MARGOLIS CULTURE

# **ELSA FISCHER**

STRING QUARTET

Rien Fischer, 1st Violin Lucie Neidhardt, Viola Isabel Rausen, 3d Violin Carolyn Neidhardt, Cello Address 474 West 150th Street New York City

Do You Study Singing? **Are You Making Progress?** If Not, Why?

MUSIC

And You'll Find Out.

\$2.00 at all Music Dealers and Booksellers Published by James T. White, 70 Fifth Ave., New York City

# The Best Bargain is Quality-

THE Conover is one of the few great Pianos of today which is still being built by its original : : : :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University is the best proof of its satisfactory tone qualities and durability : :

Send for free illustrated Art Catalog THE CABLE COMPANY, Chicago . . . MAKERS



# THE AEOLIAN COMPANY

ABOLIAN HALL, NEW YORK CITY Manufacturers of the Supreme Reproducing Piano THE DUO-ART

# **EDMUND GRAM**

**GRAND and UPRIGHT PIANOS** and PLAYERS of ARTISTIC TONE QUALITY

Manufactured in Milwaukee, Wis.

# MYRON W. WHITNEY VOICE TEACHER Touckeys and Wadnesdays, David Mannes School, 157 E. 74th St., N.Y. Other days, 1734 I Street, H. W., Washington, D. C.

HERMAN SPIELTER Theory and Composition Instructor of Mana-Succa and many other 816 West 180th Street, New York Tel. Wadsworth 8760



# HAROLD A. LORING

LECTURE — RECITALS American Indian Music Management : ELON C. BORTO



St Charles Place and the Beach.

ATLANTICICITY, IN. J.
Capacity 500
Every appointment for comfert and service. Spacious lounging rooms and foyer. Solarium. Rooms single or essuite with running water and private baths. Descriptive booklet. Attractive Fall Rates.

M. GRAHAM HOTEL COMPANY



# ALLYN

Soprano
with Busine Society of Singers:
tale of leading European opera hos REG GROBESTON SIDE. CHICAGO UIL

# KARL RECKZEH

PIANIST KIMBALL HALL CHICAGO, ILL.

LOUIS BAKER PHILLIPS INSTRUCTION

# BENDITZKY

PIANIST
Coach Accompanist
631 Stratford Place Chicago, III

# HARTHAN ARENDT

Exclusive Management, Maude N. Rea Telephone Harrison 7850

# Alfredo Martino

VOCAL TEACHER AND COACH

267 W. 86th St. Phone Schuyler 5810

# METROPOLITAN REVIVES ROMEO AND JULIET

Bori and Gigli Delight in Title Roles, with De Luca and Rothier Also Winning Their Share of the Applause—Cha Again the Feature of Boris and Mefistofele, with Chamlee Appearing in the Latter Offering as Faust—Aida Back Again with Easton, Matzenauer and Johnson—Edward Johnson and Alda Star in Manon— Walkure Attracts Enthusiastic Audience—An Excellent Sunday Night Concert -Chaliapiz

Gounod's Romeo and Juliet is the fruit of the great time of French opera before the war of 1870 and the downfall of the monarchy had placed democracy in the ascendancy and forced into the background—gradually enough, indeed—the pomp and circumstance of the aristocracy, the festivity of the great, unmixed, upper classes, unrestrained by any fear that they would have forced into their midst any member of the "not received." Therein lies the whole difference between a spectacular opera premiere and revival of those days and the same premiere or revival today. We are wont to dream of the great old days of opera. But, materially speaking, these days are as great as any the world has ever seen—it is only the spirit that differs.

Certainly the revival of Gounod's popular opera at the Metropolitan on November 25 left nothing to be desired by way of production. The scenery was fine, luxurious, sumptuous, far more so than anything ever heard of in 1867 when the work was first presented to the public. The stage management was excellent, the chorus well trained (and well restrained, it may be added, which is not always the case in France) and the singers excellent. There was a big audience, many standees, many Italians, many French, a few Americans.

The interesting contrast of the whole event is with similar events in Paris, even modern Paris. In the old days there must have been a social gaiety about it that is now a thing of the past. The spirit may be present on the stage (though even that is doubtful)—it is certainly absent from the audience. Yet this opera is of the sort to revive it, and perhaps at evening performances it may be more in evidence.

But why the retrospection? After all, what is gone is gone. If we cannot have Shakespeare as drama it is perhaps just as well to have him dramatized to waltz tunes and other light dities; and if we cannot have the sensational social flavor of other days, we can, at least, listen to these light airs and see the furbelows of '67, when opera was not taken seriously.

ANACHRO

### ANACHRONISTIC

ANACHRONISTIC

As to that, it is all very amusing. When Lucrezia Bori, as Juliet, stands out in front in the ball-room (while the guests all mysteriously vanish) and sings a thing of quirks and trills—sings it delightfully, with excellent coloratura—we may wonder how it happens, but we will certainly not quarrel with this means of presenting a good artist in a good song. When the waltzes start up, we may wonder, indeed, how it comes that the nineteenth century waltz appears in a work of which the dramatic action takes place several hundred years before the waltz was invented, but that does not prevent us from enjoying it.

It may be said, too, that most people will be delighted at the return of this opera to the boards (after eleven years) and will find it a real relief from the dramatic works that one cannot help taking more or less seriously, simply because the music acts directly on the emotions. Gounod's music, even in the most dramatic scenes, is never emotional. He carefully avoided emotion. It would have been as much out of place in his day in the Paris opera as anything but small-talk at the dinner table of fashion. But it is nice, pretty music, and it makes the people sing.

Gigli a Fine Romeo

# GIGLI A FINE ROMEO

Gigli is always a master of song and the cantable style of Gound is especially suited to him. His entire singing of the role was an ideal exposition of the lapping did not his role has pioned the Metropolitan; and she had not only charm, but genuine emotion in the later scenes of the opera. One enjoyed to the full her lovely voice and her splendid singing and felt real sympathy for her, so moving was her acting in the tragic moments. In Gigli she had a worthy partner. Gigli is always a master of song and the cantabile style of Gounod is especially suited to him. His entire singing of the role was an ideal exposition of the lyric art. Best of all, however, was the fact that he showed distinct improvement in his acting. In this role he happily did not take pains, as he often has before, to deliver every telling phrase straight at the audience, unmindful of what the dramatic situation demanded, but kept himself always within the picture, playing with his fellow artists and particularly with Bori. He deserves another word of praise for his unexpected ability as a swordsman. His fight with Tybalt had all the effect of reality, being anything but the conventional up-down movements of the average operatic artist.

Giuseppe de Luca as Mercutio shared the singing honors of the afternoon. Finished artist that he always is, his Ballad of Queen Mab was exquisitely sung. Leon Rothier's habitual solemnity was for once in place in the role of Friar Laurent. Angelo Bada contributed another of his finely worked out character sketches as Tybalt. The rest

of the entirely satisfactory cast included Mmes. Delaunois, and Wakefield, and Messrs. Paltrinieri, Picco, Ananian, Didur, and d'Angelo. Louis Hasselmans, conducting, found himself at home in this French score and made much of the music, especially the orchestral interludes.

### Boris Godunoff, November 20

Moussorgsky's fascinating opera, Boris Godunoff, received its second presentation of the season Monday evening, November 20, before an audience which taxed the capacity of the vast auditorium. It was a memorable performance and again had Feodor Chaliapin in the title role, who re-

finer performance could have been given, and it was what critics frequently refer to as an operatic triumph.

It is also difficult to determine what was the outstanding feature of the evening, but first praise should go to Bodanzky and his orchestra for the excellent performance of the intricate orchestral score. It was a compliment to the singers throughout—a condition which does not always exist. The (Continued on page 45) GOLDMAN BAND CONCERTS TO BE GIVEN IN NEW QUARTERS

Columbia University Green to Be Used for New Buildings
-Concerts to Be Given in Central Park for Season of Twelve Weeks

The annual season of midsummer nights' concerts, given by the Goldman Band under the direction and management of Edwin Franko Goldman for the past five years, will be transferred next summer to special quarters in Central Park, owing to the building plans of Columbia University which will utilize the former grounds given over to these

in Central Park, owing to the building plans of Columbia University which will utilize the former grounds given over to these concerts for its new buildings.

the former grounds given over to these concerts for its new buildings.

During the past season this band has played to more than a million music lovers, which marked the highest point of attendance since the inception of the series. When Columbia University, through President Nicholas Murray Butler, notified Mr. Goldman that the University was refuctantly compelled to make use of the space formerly given to this popular concert series, Mr. Goldman and his board of advisors made a complete survey of the city for a new location, but nothing could be found that would be large enough to meet the constantly growing attendance and at the same time give a suitable setting for the musical events.

Because of the fact that the Goldman Band had presented numerous free concerts to the city, in the various parks during the past five seasons, and because the concerts at Columbia had meant so much to the people, the Mayor suggested to City Chamberlain Berolzheimer and President Francis D. Gallatin, of the Park Board, to invite the Goldman Band to give its concerts in Central Park until such time as another suitable place can be found. Mr. Goldman and his committee have accepted this invitation, and, as a consequence, the concerts will be given in Central Park, and continued on precisely the same plans as they were formerly given at Columbia.

To complete these plans, a new shell or sounding board will be built which will

the concerts will be given in Central Park, and continued on precisely the same plans as they were formerly given at Columbia.

To complete these plans, a new shell or sounding board will be built which will make it possible for the band to be heard clearly and perfectly through the widest area and among the more than 30,000 auditors for whom seating arrangements will be made. Another interesting item of news concerning this change is the decision of Mr. Goldman and his advisory board to give these concerts five nights a week instead of tri-weekly as heretofore.

The summer night concerts of this band on the Green at Columbia University have been one of the outstanding musical events of the season. Created by Mr. Goldman about five years ago, it is estimated that since its inception it has played before more than four million of people, representing among other groups, students from every State and most important cities in the United States as well as many foreign countries. The conductor was able to interest in his altruistic plan a number of public-spirited citizens of the city, including Mrs. Daniel Guggenheim, chairman (whose interest has been unflagging), the late Mrs. Elizabeth Milbank Anderson, Murry Guggenheim, Chairman (whose interest has been unflagging), the late Mrs. William C. Potter, Felix M. Warburg, Mr. and Mrs. S. W. Straus, Thomas F. Ryan, Mrs. Meller R. Hambur, Mrs. S. Frankel, William H. Taylor, Col. Michael Friedsam, Mrs. Alexander Kohut and many others. This group and their friends formed the financial nucleus of the past season, together with more than 2,000 smaller contributors.

During the past season it was found impossible to accommodate the large attendance, said to number at times as many as 25,000. In the new quarters it will be possible to accommodate conveniently 30,000 persons with additional space for standees. There will be special transportation accommodations and a special section for the regular subscribers.

The Goldman Band of seventy pieces will begin its season on June



vealed in the portrayal of his part that dramatic fervor and realism for which he has become famous.

Edward Johnson, as the false Dimitri, created a fine impression; he was in excellent voice and scored a big triumph. This a role which is peculiarly surited to Mr. Johnson's vocal and dramatic powers. It is needless to dwell minutely on the merits of Margaret Matzenauer's art, as opera goers are well aware of her splendid gifts, she sang the role of Marina and made of it what only Matzenauer can. Others in the cast were: Raymonde Delaunois, Ellen Dalossy, Florina Perini, Bada, Picco, Mardones, Ananian, Audisio, Henriette Wakefield, Paltrinieri, D'Angelo, Schlegel, and Reschiglian. The chorus was unusually fine, and Papi conducted with his old time vigor.

# DER ROSENKAVALJER, NOVEMBER 21

The second night of opera at the Brooklyn Academy of Music, November 21, was an occasion of greater importance than the opening night. The audience was larger and the enthusiasm greater, and both were deserved in view of the fine cast and the excellent performance given. Perhaps the large audience might have been due to curiosity regarding the first Brooklyn performance of the Strauss opera, but if so, that curiosity was satisfied. It is doubtful if a

### Meluis Withdraws Action Against Walska

The attorneys for Mme. Meluis in the Meluis vs. Daiber, Walska and McCormick case, decided to discontinue the action and entered into a stipulation in writing to that effect with Jules Daiber's attorney, Nathan Burkan, so that the case has now been discontinued and withdrawn.

# LONDON AGAIN HAS OPERA

Boughton's The Immortal Hour Finally Performed in British Capital—American Compositions Conspicuous on Recital Programs—De Pachmann Plays—Mitja Nikisch Impresses Londoners—Mark Hambourg's Temperament -Hempel's Success-An American Artist Couple

Hempel's Success—An London, October 23.—London again has opera—not of the very best and most fashionable kind, but opera of the Old Vic and the Carl Rosa variety, which consists of operas sung in English by singers who are mostly British. This encourages native talent and is patriotic. I meet many Englishmen, however, who would willingly sacrifice a little patriotism to get back the foreign opera they had in all its glory before the war. They say that the opera of Rosa by some other name would sound much sweeter. Still, every country has its patriots, like the men on the American Shipping Board, who are trying to induce patriotic Americans to subsidize heavily a commercial fleet to compete with countries which are more naturally maritime. There are Englishmen who think that with the help of money England's operas can compete successfully with countries which are more naturally operatic. Hamilton Harty has stirred up a hornet's nest of criticism by asserting that Sullivan is the only English composer of consequence since Purcell. The Carl Rosa company, however, is not particularly interested in operas by English composers. This long established opera company has made its good name on its performed are "Madame Butterfly," "Samson and Delilah," "Aida," Faust" and "The Mastersingers," which were all novelties once upon a time and received adequate press notices many years ago. It is recalled here that when the Carl Rosa Opera Company began its career in 1875, the first opera produced was Mozart's "Figaro," with the late Charles Santley in the title part.

BOUGHTON'S "IMMORTAL HOUR."

Boughton's "Immortal Hour."

British opera has had another chance, however, at the Regent Theater, where Rutland Boughton's "The Immortal Hour" has finally reached London after a few experimental performances in smaller places. The music is pleasant, tuneful, direct and simple, like the calm waters of a bay, far from the rushing torrents of contemporary dissonance. Some years ago Rutland Boughton published criticisms on Wagner's methods of treating an opera text, but whether "The Immortal Hour" is intended as a criticism on Wagner's musical methods or not I cannot say. Probably the acceptance of "The Immortal Hour" by the world will not mean the disappearance of Wagner's works. I notice that a number of critics have filled considerable space in their respective newspapers by giving lengthy stories of the plot and saying very little about the music. The principal actress of the production is Gwen Ffrangçon-Davies, a daughter of the late famous baritone. the late famous baritone.

AMERICAN MUSIC PLAYED.

of the production is Gwen Firangcon-Davies, a daugnter of the late famous baritone.

AMERICAN MUSIC PLAYED.

On October 10 American compositions loomed very large on recital programs in London. At Wigmore Hall Alexander Gunn played four works by MacDowell: "To the Sea," "From a Wandering Iceberg," "From the Deptha," and the "Keltic" sonata. By general consent this young American pianist was particularly happy in the music of his great compatriot—more so, in fact, than in some of the better known works of certain European composers. I entirely agree with César Sacrchinger's recent article, that "The intelligent European layman and critic alike, want to hear, from a foreigner especially, that which is unusual. His interest and sympathy are aroused for the artist who is a pioneer." If confirmation of that statement is wanted it can be found in the London Daily Telegraph of October 14, which devotes about half a column to "An American Composer." The composer is Leo Sowerby, "who, at the age of twenty-six, reveals a remarkable maturity and surety of technic. He has written a violin sonata which undoubtedly marks a progressive stage in modern composition." This sonata was played by Amy O'Neil and the composer in Aeolian Hall a few hours after Alexander Gunn played MacDowell in Wigmore Hall. I have a very high regard for the violin playing of this brilliant young American girl. She told me she was born in Chicago and considers herself an American through and through, without a hyphen. During the summer her violin, a magnificent Joseph Guarnerius, was left with the Hills for a few minor repairs. She got it back only a day before she played the Lalo concerto with Sir Henry Wood's orchestra in Queen's Hall last August and she had the fight of her life trying to drag tone out of the old instrument, which seemed to have gone stiff and unresponsive during its idle summer holidays. At the Aeolian Hall on October 10 the violin had almost recovered its former elasticity and Amy O'Neil felt very much happier. Her press notices

DE PACHMANN PLAYS AT SEVENTY-FOUR

DE PACHMANN PLAYS AT SEVENTY-FOUR.

The pianists who have made the most important contribution to the musical delights of London since my preceding letter was written are: Bachaus, Cortot, Pouishnoff, Mark Hambourg, Pachmann, Mitja Nikisch. As usual Pachmann appeared in Albert Hall, which is about the only hall in London big enough to hold a Pachmann audience. Its greatest drawback is that the English-Yiddish-German-French comments of the greatest talking pianist are mostly unintelligible or inaudible in this largest concert room in Europe. Lockjaw would be no laughing matter for so communicative an artist as Pachmann. But those wonderful fingers, which first began to wriggle as long ago as 1848, still can draw tones from the piano which sound like the playing of no one else in the world but Pachmann. What other pianist before the public today has held sway over a vast public for so many years?

MITJA NIKISCH IMPRESSES LONDON.

MITJA NIKISCH IMPRESSES LONDON

Mitja Nikisch continues to win favor as a pianist. He made Beethoven's well worn and all too familiar "Emperor" concerto sound like a fresh, young work and as fascinating as it must have seemed to the astonished world a hundred years ago. And he gained his ends, too, without distorting the old classic or tearing the passion to tatters. His suc-

cess was due to the extraordinarily fine tone he produces, the beautiful legato which links his fine tones together, and the careful finish he gives to even the smallest details. But whatever his means are, the result is an emphatic success. In a recent political speech Lloyd George, referring to one of the critics who is the son of a famous statesman, said that it was very difficult for a man without adequate ability to uphold the burden of a great name. Of course, I cannot tell what the future has in store for Mitja Nikisch, but I certainly think that he has the adequate ability to uphold the burden of his father's great name. I have heard him in three concertos with Sir Henry Wood's orchestra, and in a few solos at a recent Chappell ballad concert. His forthcoming recital in Queen's Hall is awaited with great interest.

HAMBOURG'S TEMPERAMENT.

Hambourg's Temperament.

Mark Hambourg's series of three Chopin recitals in Wigmore Hall have attracted but sparse audiences, notwithstanding the superexcellence of some of the interpretations. It was interesting to learn that the pianist is the possessor of the original MS. of the F minor etude he played. Several critics of conservative tastes think that Mark Hambourg too often lets his exuberant temperament get the better of his judgment. Be that as it may, however, I venture to remark that we ought to be grateful to Providence for not causing all pianists to be created in the image of one man. There are enough of them all alige as it is. image o as it is.

HEMPEL "MOST ARTISTIC SINCE PATTI."

Frieda Hempel has been the big, luminous star in the musical vocal firmament so far this season. What more need I say about this international artist? I shall not waste the reader's time adding superfluous lustre to so brilliant a name, remembering that

To gild refined gold, to paint the lily, To throw a perfume on the violet,

To throw a perfume on the violet,
and several other items is, in Shakespeare's language,
"wasteful and ridiculous excess." A musician of great
experience, in whose judgment I have long had the utmost
confidence, told me that Frieda Hempel's singing of "The
Shadow Song," from Meyerbeer's "Dinorah," was the most
artistic vocal feat he had heard since the days of Patti.
The critics generally have given the singer the most praise
for her interpretation of Schubert and Schumann. The
only fault they found with her was for unnecessarily singing
an English song by way of an extra number. Her appearances have been in Albert and Queen's Halls.

An American Artist Couple.

AN AMERICAN ARTIST COUPLE.

An American Artist Couple.

Musicians as a rule say that the voice is the least interesting musical instrument to them. No doubt the reason is that there are so few real singers. To be on the safe side singers call their entertainments vocal recitals. Ventriloquism, screeching, howling, and also singing, may all be called vocal recitals. But the vocal recital, given in Aeolian Hall a few days ago, by the contralto, Greta Rost, and the bass, Foster Why, can only be described as singing. Rarely do I get so much enjoyment from a concert, orchestral or otherwise. Both singers have the great art of getting in touch with their public. Their voices, fine though they are, are, nevertheless, but the medium by which they put their artistic personalities in communication with the minds and hearts of their hearers. They almost made me lose confidence in myself as a music critic, for I found myself enjoying the songs like a common mortal instead of looking for defects from my exalted pedestal as a writer for the Musical Courier. When these artists sing again I will endeavor to judge with a cooler sanity. In the meantime, be it known that both of the singers are Americans. Greta Rost was a most promising pianist at a Denver School of Music till she met the bass-baritone with the

huge voice. When he made a proposal to her she did not tell Why not, but probably said why not? At any rate, they are man and wife and apparently satisfied with the arrangement. He said that as an artist he is "a pig beside her." And she says he taught her "all she knows about singing." It is a thousand pities there is not more of such team work in the world.

CLARENCE LUCAS.

### BALTIMORE OBJECTS

BALTIMORE OBJECTS

Baltimore, Md., November 15.—In a musical season that so far has been eminently successful from every standpoint, comes a rift in the lute, with the Baltimore Symphony Orchestra the cause. This city's splendid band of musicians, under the leadership of Gustav Strube, the first municipally fostered orchestra in the country, caused somewhat of a stir several years ago when it started its Sunday afternoon concerts. The folks who always raise a veritable hue and cry whenever anything of that sort is attempted, finally fell to the background and the concerts have been well attended and the work of the orchestra excellent. As a sop to those who cry against what they term the descration of the Sabbath, the management of the orchestra has never permitted any tickets to be sold on Sundays, Now comes an effort from the music lovers to have the concerts take place on Sunday nights, and once again there is wailing. Surely it is a difficult job for the "kickers" to prove that a truly serious symphony concert is a desceration of the Sabbath day.

After a week of musical inactivity, the present one has been very busy. The Baltimore Orchestra gave its concert on Sunday with Bertram Peacock as the soloist. Mr. Peacock, who is appearing in Blossom Time, is a Baltimore product and was given an enthusiastic reception. Mr. Peacock sang under difficulties as he was seriously indisposed for several hours prior to the concert.

The New York Symphony Orchestra appeared during the week and presented the entire third act of Siegfried, with Elsa Stralia and Richard Crooks as soloists. Rachmaninoff and Kocian also gave recitals and both were greeted by large audiences.

# ROANOKE TO ORGANIZE ORCHESTRA

Roanoke, Va., November 8.—Two splendid programs were heard at the City Auditorium, November, when John Philip Sousa and his Band visited Roanoke. An audience of about 2000 was present for the afternoon program, while at the evening concert practically every seat in the large auditorium was taken. Assisting artists were Marjoric Moody, soprano, and Caroline Thomas, violinist.

LOCAL ORCHESTRA BEING ORGANIZED

Local Orchestra Being Organized.

A great deal of interest and enthusiasm is being shown in the organization of a symphony orchestra for Roanoke. The first meeting was held October 25 at which twenty instruments were represented. M. F. Holroyd, violinist of this city, will assume the directorship, and Secretary Creighton of the Y. M. C. A. has generously tendered the use of that auditorium for rehearsals. The plan is first to develop the string and woodwind sections, adding the brass necessary to balance properly the other instruments. An orchestra is one of Roanoke's outstanding needs and it is earnestly hoped that the project may be carried through successfully.

THURSDAY MORNING MUSIC CLUB.

Thursday Morning Music Club.

The November recital of the Thursday Morning Music Club was held at the Thurman & Boone Music Salon November 2. The program included two piano numbers by Mrs. Hugh Trout; two trios for violin, cello and piano played by Mrs. J. M. Horton, Mrs. W. H. Fenton and Mrs. M. R. Faville; a selection from Pagliacci by Josephine Schull, soprano; a group of songs by Everard Calthrop, tenor, and two piano numbers by Max Brownold, who gave one of his own composition as an encore. Accompanists were Mrs. George C. Armistead and Helen Hiatt.

G. H. B.

## HUGO RIESENFELD DISCUSSES JAZZ

"Jazz is making remarkable progress and will find its way into the concert hall shortly, if it follows the precedent set by other forms of musical composition," is the prediction of Hugo Riesenfeld, managing director of the Rivoli and Rialto theaters and himself a composer. Mr. Riesenfeld recently introduced jazz in his programs at the Rialto Theater, giving it a presentation as fine as that accorded the great classic overture.

"Jazz is merely a colloquial expression and may pass, but the music form will probably remain, developing from a dance into a concert composition. Our most dignified music molds began as dances, and musicians have learned that the source is never a stigma upon a style of composition. Our great symphonies are exemplifications of how beautifully a dance or series of dance movements can be developed.

sition. Our great symphonies are exemplifications of now beautifully a dance or series of dance movements can be developed.

"The history of music shows the progression of several crude dances into more elaborate and musical forms, and their final acceptance. Some of the finest music, like the saraband, originated in a dance form which was originally denounced and forbidden. The waltz became the center of bitter controversy when it first reached England. The gavotte was called an invention of the devil when it was in its first popular form. It is the fate of most music forms—and the same is true of any new movement in art—that it is at first fought against, gradually developed, draws the interest of fine musicians and finally becomes an acceptable matrix for composition.

"The saraband's history is typical. There is doubt whether it originated in Spain or came from the Orient about the beginning of the sixteenth century. It became a popular form of entertainment in Spain but aroused antagonism, Mariana calling it 'a dance and song so lascivious in its words, so ugly in its movements, that it inflames even very modest people. He branded it as 'one of the disgraces of the nation,' while others said of it that it was an invention of Satan himself. Cervantes attacked the saraband also, and Lopez deVega defended it. Philip II suppressed it for a time but it was revived in purer form later and Richelieu is said to have introduced it at the French court in 1588, dancing it in a ballet before Anne of Austria. In

England the saraband was transformed into a country dance and was there introduced as one of the movements of the suite. Later, great composers like Handel used the saraband form for some of their noblest writings.

"A little more than a century ago a storm raged about the waltz in England. Lord Byron wrote a bitter attack upon it in 1818, and others called it a 'disgusting practice, devoid of grace, and improper.' Such was the opinion prevalent a century ago of a dance music that was the delight of our grandparents.

light of our grandparents.

"When Johann Strauss developed the waltz into the delightful concert compositions that were to make him famous the world over, they were the jazz of his day. Wherever they were played the people flocked and he became the lion of Europe. He gradually won over other composers and Johannes Brahms expressed regret that he had not been the composer of 'The Blue Danube.' Brahms sent his photograph to Strauss, inscribing it with the opening bars of the famous waltz and the line—'Unfortunately, not written by me.'

"I believe that the noisy presentations of jazz with their

"I believe that the noisy presentations of jazz, with their incessant cowbells, are on the wane and that the musical expression of the fox trot is growing daily more popular. With its shifted rhythms, its unexpected accents, its colorful orchestrations of musicianly counterpoint and harmonies, it will develop into an art form of great originality and promises an important step forward in music. There is much experimentation in syncopation at present—both here and abroad. Satie and Stravinsky have attempted expression in the new form with interesting results, but it is to America that I look for the fullest development of the finer jazz writings. jazz writings.

finer jazz writings.

"Our 'Classical Jazz' selections at the Rialto have been in the nature of experimentations and have been gratifyingly successful. We have had to write our own orchestrations for the Rialto Orchestra and have given the selections as careful rehearsals as we devote to our overtures and operatic selections. We believe the results we have attained have more than justified the efforts expended upon our own conceptions of jazz."

# MUSIC, INTERPRETED THROUGH PIANO TECHNIC, THE ANTIDOTE TO MECHANICAL PLAYING

By Eleanor P. Sherwood

Henry T. Finck—apropos of that insignificant pianistic fluency which sometimes assaults the ear of a music critic on his round—once contributed an article to The Etude, which contained this quotation, "Make pauses for breathing,' Hans von Buelow used to say to his pupils." And again, "Do not play too fast. You must bring out the melodic and harmonic beauties and you cannot do that if you treat the piano like a sewing machine."

ALLIANCE BETWEEN MUSIC AND TECHNIC ESSENTIAL. ALLIANCE BETWEEN MUSIC AND TECHNIC ESSENTIAL.

Not infrequently the terms "interpretation" and "technic" are mentioned as necessarily separate and distinct features of piano playing. Yet, however masterful one's unified powers of mental-psychic-ear conception of music, its interpretation, through piano playing, fails without pertinent development and application of a technic capable of yielding complete response to the endlessly versatile demands upon it of composition artistry. And without this complete expression of music in terms of adequate technic, conception itself, lacking its practical realization, can but roam in regions nebulous, like a disembodied spirit.

Musica Deviano Heavy Transura Conception requires the properties of the pr

MUSIC'S DEMAND UPON TECHNIC COMPREHENSIVE.

Music's Demand Upon Technic Comprehensive.

A technic capable of interpreting music's inherent requirements of rhythm, melody and harmony is susceptible not only to each of these three elements, but also to all of them, in their limitless possibilities for interrelation. And although the several factors of playing—music, piano mechanism, nervo-muscular mechanism, in those many cases where co-ordination, between inspiration and technic, comes not by nature—positively bristle with incompatibility, not to say hostility, like so many aliens at first contact with each other, and while each factor demands its individual consideration and plenty of it, still, ultimately, it is not through keeping them asunder, but rather by bringing them together in a conjunction so intimate as fairly to blend and amalgamate their many clashing propensities that piano technic, upon reaching this interpretative point, does actually attain an eloquence quite beyond that of the sewing machine type of playing. Not interpretation and technic, therefore, but music's interpretation through technic it is which serves at once as an antidote and cure for machine playing.

Loss of a Significant Title.

Loss of a Significant Title.

Loss of a Significant Title.

William H. Sherwood was in the habit of assembling his versatile modes of teaching the art of infusing music into the mechanism of piano playing under the comprehensive title of Interpretative Technic. He found it a very convenient term whereby to indicate the sum total of duly correlated faculties and factors, which, of necessity, must enter into an adequate, practical transmission of music's universal wordless psychology. However, when he was engaged by Siegel-Myers to write a course of lessons for their publication, he discovered, to his amusement (and annoyance), that he was debarred from making use of this concise title, of his own inspiration, because one of his pupils had had enough foresight to get it copyrighted. And this is how Mr. Sherwood's printed teachings came to be published under the entirely non-committal appellation of A Course of Piano Lessons.

Not that their demonstration of piano technic as the means of interpreting music is any the less convincing, of course. For the fact remains that whatever name one may select by which to call this fully blooming hose of interpretative playing, the music and technic of every composition and of all sorts of composition must hold together, in clinging embrace.

Comparison of Interpretative Playing With Machine

pretative playing, the music and technic of every composition and of all sorts of composition must hold together, in clinging embrace.

Comparison of Interpretative Playing With Machine Technic Illustrated.

It is, no doubt, obvious to all sensitive hearers that the music and technic of average machine-like playing somehow fail of this intimate contact with each other. Believing that the how and why thereof can be better elucidated by investigating music's own fundamental demands upon an adequate technical expression of the same, than through mere verbose effort to explain interrelations ever subject to changing conditions in each specific case, these brief excerpts from composition artistry are analyzed. The four illustrations are taken from Liszt's sonata in B minor—(Joseffy edition).

In focusing the attention upon those points which concern a practical interpretation of the music in question through a competent piano technic and its want of the same through mere empty mechanism, there is neither time nor space justly to characterize this work of stupendously significant psychology as a whole—in which the versatile powers of this wizard of the piano were here let loose in an irresistible combat of music motifs driven by impulses celestial, terrestrial, infernal and demoniacal—even as though Liszt himself must have been possessed by prophetic vision to view this present day of riotously mad world peace. But to focus the attention upon these particular illustrations, awaiting interpretation (or not), through their indispensable medium of piano technic.

The first of them belongs to the main theme of the sonata. It is in Allegro Energico, of 2/2 time signature indicative of quick tempo, with all of the irregular note and rest values of its two contrasted motives regulated, therefore, by the given half-note beat; the forte, marcato, staccato bass motif proceeding in military, aggressive, optimistic oppmp, while sonorous, syncopated (between beat) harmonies above resound in vehement complaint. But how does this m

WILLIAM H. SHERWOOD was one of the most noted teachers of the piano America has ever had, and his method is still famous. He was assisted by his sister, Eleanor P. Sherwood, who became thoroughly familiar with his work and got to know as much about piano pedagogy as did the famous master himself. A few points that are generally overlooked by aspiring pupils are skillfully brought out in the following article.

—The Editor.

invariably does incline the technic to transmit them, in this and in every other music illustration, is such an apportionment of touch and pedal control as can adequately correspond not only with accuracy in pitch, but also no less imperatively with proportionate, rhythmic tone and rest values of the music in question, however differently conditioned these values may be in diverse selections through their limitless, changeful interrelations in music's three elements.

ments. ...
Illustration 1 obviously requires a decided contrast in technic for its dissimilar right and left motifs.

INTERPRETATIVE PLAYING OF THE BASS MOTIF.

Interpretative Playing of the Bass Motif.

The triplet of thirty-second notes (a merest whiff of inappreciable time and tone vanity), should be played as a sixteenth note value unit of sound, by a one impulse, propelling forearm move, in a manner to send on from A sharp the first triplet thirty-second note, delicately accented, to the forte marcato accent D, which leads the complete measure, these three thirty-seconds thus collected into their unit value of one-eighth of the beat, without spilling any of them over this teenty time limit, in which each thirty-second of the triplet is meanly allotted only one-twenty-fourth of its stern half note beat value.

From forte D continue, crescendo, to the incisive accent at F sharp, the melodic goal of this under motif, an accent climax point, non-coincident with the metric (regular) accent at D, the fifth eighth note, which leads the second half note beat of the measure. On the way to the F sharp goal, play repeating four eighths of beat one, staccato; change to legato, during half beat slur, led, accented, by the fifth D; then play staccato again, in passing, diminuendo, from F sharp accent by way of E sharp, to the accented long sustained, sonorous but quiet final tone, E natural half note, whole beat tied on to the eighth note, one-fourth of next beat, beyond which, comes tone cessation in those silent, rubato rests, of eloquent rhythmic interruption to tone continuity, previous to a modulatory resumption of this bass motif, which leads beyond our illustration.

Interpretative Playing of the Upper Motif.

INTERPRETATIVE PLAYING OF THE UPPER MOTIF. But that ponderous, overhead phrase of independent rhythm and tone proclivities remains to consider. Here forearm action, uniting a firmly clasping finger grip, with wrist elasticity, is needed in the tone production of these sonorous, syncopated chords, if they are heard sustained with musical quality of sound, through their rhythmic duration. The half-note harmony, entering at the last half of beat one and paolonged with pedal reinforcement during the first half of beat two, sings on to a repetition of this B minor triad, in changed position, at the last half of beat two. In continuing, however, the three parts of this chord become rhythmically contrasted. In short, after having entered simultaneously, the exit time of each is distinctly different in pursuit of its individual voice trail, through the polyphonic progression. Thus, the top note of this B minor triad is prolonged during the whole of beat one (half note) in the next measure; the middle note, during half of this first beat while the lowest of these three triad tones of the upper motive, F sharp tenor, moves on to G of the changed harmony precisely on this first beat of measure two, without tied prolongation.

Now this matter of independent rhythms of combined, melodic voices is a music requirement taken fully into account by both fingers and foot of an interpretative

Now this matter of independent rhythms of combined, melodic voices is a music requirement taken fully into account by both fingers and foot of an interpretative pianist, and is almost totally disregarded by the mechanical player, who does not worry over precisely when to hold or to lift the fingers relative to different parts; and this same mechanical player is equally heedless of when to keep down, or to raise the foot, as conditioned by combinable or noncombinable effects, whether for reasons melodic, harmonic or rhythmic. Thus, in illustration 1, D finger holds to C sharp at second beat, measure two; B finger lifts at A sharp half beat sooner; F sharp finger at G even half beat sooner than B finger. And up-foot action applies precisely as the last half of beat two, measure one, is heard, when the highest F sharp in melody is succeeded by D; again, at the harmonic change from F sharp tenor to G; also as B, suspension in the middle part, reaches A sharp; and finally, when D at the top, after its yet longer detention, resolves into C sharp.

Interpretative Playing of Motifs Combined.

INTERPRETATIVE PLAYING OF MOTIFS COMBINED.

Interpretative Playing of Motifs Combined.

If each of these motives is first mastered by separate study and ear directed practice their contrasting individualities will combine themselves with less expenditure of conscious effort. As to their harmonic balance, in combination, the marcato staccato touch of that third D eighth must not be in the least retarded nor should its elasticity be overweighted (with discouragement) because the sonorous half note chord above sits down upon it. Again, although at the last half-beat in measure one, the upper notes are longer than the F sharp eighth, staccato bass, played with them, yet the latter fourth of the beat is here the more assertive, because of its right of way as melodic goal, in this aggressive lower motif. There is diminuendo of all parts in leading to the delicately accented final C sharp eighth, against the still sustaining harmony of the (Continued on page 60) (Continued on page 60)

### MacPhail School's New Building Is Under Construction

Construction work on the new building for the MacPhail School of Music, Minneapolis (Minn.) began on October 12. Facing LaSalle avenue, one of the principal streets of the loop district, it will be four stories in height, of fireproof construction, and contain ninety studios and a recital hall.

The MacPhail School has had a remarkable growth since its

a remarkable growth since its organization by William Mac-Phail in 1907. During the past year the enrollment was 4,075 pupils and there were 105 teachers on the faculty list. The attendance since the opening of the fall term has been consider-

the fall term has been considerably more.

Glenn Dillard Gunn has made a weekly trip from Chicago for the past five years, spending Fridays and Saturdays in Minneapolis, where his schedule is completely filled.

Frederick Southwick of New York City has been engaged for his sixth summer as guest teacher of voice.

An orchestra of ninety mem-

his sixth summer as guest teacher of voice.

An orchestra of ninety members is maintained for the benefit of students, and a choral society of forty has recently begun rehearsals under Stanley R. Avery. Leading teachers of the northwest on the faculty of the school are: Stanley R. Avery, J. Victor Bergquist, Carlo Fischer, Robert Fullerton, John Seaman Garns, Thadeus P. Giddings, Heinrich Hoevel, Hamlin Hunt, Harrison Wall Johnson, George Klass, James Lang, Maude Moore, Frederick W. Muller, J. Rudolph Peterson, Harry Phillips, Eleanor Pothler, Gustav Schoettle and Clara Williams.

The new building will be oc-cupied on September 1, 1923.



WILLIAM MACPHAIL

### HENRY BARNES TREMAINE RECEIVES TRIBUTES FROM ALL SECTIONS OF THE WORLD

President of The Aeolian Company, Whose Thirty-five Years of Service in That Capacity Have Just Been Celebrated by "International Tribute Week," Is Honored by Many Friends and Admirers—His Genius Extolled—Events of the Week

President of The Aeolian Company, Whose Thirty-five Years "International Tribute Week," Is Honored by Many Friends

Perhaps to no figure identified with the commercial side of music and musical instruments has more impressive recognition come than to Henry Barnes Tremaine on the completion of his thirty-fifth year with The Aeolian Company and his twenty-fifth as its president. International Tribute Week, from November 20 to 25, conducted under the auspices of a committee of one hundred prominent musicians and others identified with music, under the honorary chairmanship of Walter Damrosch, and including such names as Ignace Paderewski, Josef Hofmann, Theodore Roosevelt, Frederick T. Steinway, Melville E. Stone, Charles Dana Gibson, David Belasco, Arthur Brisbane and Mrs. Edward McDowell brought to him a flood of congratulations from every section of the world. These congratulations came from musical artists in this country and on tour who know and understand his ideals, from business associates, from personal friends and from well-wishers whose lives have been enriched by his contribution to the development of the player piano from the crude reed instrument of the early days to the reproducing piano of today, the highest point of musical inventive genius.

The spirit of those who organized this tribute and that permeated the messages he received is perhaps best typified by Paderewski's message of acceptance to serve on this committee; it read: "Shall gladly join the committee whose noble purpose is to celebrate the anniversary of Mr. Tremaine's exceptionally brilliant and dignified career and to offer sincere tribute and warm appreciation for his eminent service to the cause of music." From Rome came the following cablegram from Cardinal Gaspari, Papal Secretary of State: "On the occasion of your twenty-fifth anniversary as president of The Aeolian Company, purveyor to the Papal palace, the Holy Father sends you congratulations from abroad were former President Raoul Menocal of Cuba, Eugene Ysaye, the President

University:
"While it is doubtless a sufficient gratification to you to "While it is doubtless a sufficient gratification to you to have lived to see the name and influence of The Aeolian Company extended throughout the whole cultured world, the multitude of its friends could not be satisfied until the name of the man whose skill, energy and devotion have been the chief instrumentality in building up this splendid organization, should everywhere be recognized and publicly applauded. Few have been better able than myself to realize the enormous aid to musical education that has been afforded by the instruments that bear the name of The Aeolian Company, and it is with a feeling of gratitude that I extend to you my hearty congratulations upon the completion of thirty-five years of a service which has produced results of such immeasurable magnitude and value."

Similar in its content is the following received from Charles H. Farnsworth of Columbia University:

"We are apt to attribute to the inventor the cause of a

### Matzenauer to Sing at Noon Day Musicale

Margaret Matzenauer will be the particular star of the next noonday musicale given at Acolian Hall, the first Friday in each month, under the auspices of Frank La-

Forge and Ernesto Berumen. There is no admission charge and it is a safe wager that the place will be filled with those anxious to hear this splendid artist, as well as those who enjoy these uniformly excellent musicales.

### F. M. C. Reception for Mrs. John F. Lyons

On Friday afternoon, November 24, the New York State Federation of Music Clubs, Edna Marione president, held a reception and tea at the Hotel Pennsylvania for members and guests to meet Mrs. John F. Lyons (of Texas), president of the N. F. M. C. The board of directors acted as hostesses. The Federation is making its influence felt in



HENRY BARNES TREMAINE,

president of The Acolian Company, seated at the famous Beethoven piano, one of the rare instruments exhibited at Acolian Hall during International Tribute Week,

November 20-25.

many ways, is constantly gaining in strength, and is enlisting more and more the support and keen interest of well known musicians all over the country. There were 145 guests on Friday to meet Mrs. Lyons, and an idea of the extended interest in the Federation may be gained from the large number of prominent musicians who were there. The following names were written on the register, including many from out of town—and out of the state—as well as from New York City:

from out of town—and out of the state—as well as from New York City:

Madame Marione, Lillian M. Ellis, Evelyn Fletcher-Copp, Edith Rubidge Cohoe, Mr. and Mrs. John Stratton O'Leary, Byrd Mock, Mrs. James H. Rogers, Arthur Zinkin, Gertrude Casriel, Mrs. Perry Weight, Mrs. McCall Lauham, Mrs. J. M. Wilhoite, Ava Yeargain, Mrs. C. L. Heflinger, Doris Madden, Virginia Ryan, Patricia Ryan, Mac C. Smith, Grace Hamlin, Florence Regan, Mrs. Russell Ripley Dorr, Mrs. A. Egenberger, Emma A. Dambrann, Margery Keyes, Julia Willbrand, Thomas Grant Springer, Mr. and Mrs. Frederick H. Heywood, Edna Pearl Van Voorhis, Imm. Wade Hinshaw, Mrs. John F. Lyons, Carolyn Beebe, Mrs. Worcester R. Warner, Helen B. Warner, Mr. and Mrs. William Wade Hinshaw, Mrs. John F. Lyons, Carolyn Beebe, Mrs. Lowell T. Fields, Nannine V. Joseph, Grace Nott, Gertrude Borchard, Laura E. Morrill, Victorie Wilms, Mary Pinney, Mrs. Theodore Martin Hardy, C. W. Murphy, Sue Fulton Reed, Adele F. Southard, Lucy D. Bogue, Walter K. Varney, J. M. Priaux, Mrs. Allen L. House, Emily Roosevelt, Jennings Perry, Helen Harrison Mills, Grace Johnson Chadwick, Eleonora de Cianeros, Ralph J. MacFadyen, J. F. Hill, Anne Roselle, Elsa Gerber, Jesamine Harrison-Irvine, Harrist steel Picherwell, Dasise D. Martin, Eugene A. Noble, Susan Wiseford, Nan Baglay Stephens, Mrs. Mario Marofioti, Mrs. A. L. Pratt, B. Zirato, Mr., and Mrs. Frederick Gunster, Volina Powers Evalson, Pierre V. R. Key, Mrs. Cecil Frankel, Elsa Steiner, Lotta Madden, Sigmund Spaeth, Tess Hihn, Maker Moody, Mrs. John Francis Pouvkly, Jacques F. Gottlieb, Mr. and Mrs. William Armes Fisher, Minette Hirst, Augusta Gloria Marks, Mrs. George W. Jones, Jr.; Arthur Kraft, Gretchen Dick, Pauline Arnoux MacArthur, Mrs. Crosby Adams, Caroline Lowe Hovey, Jewel Bethany, Miss Prazec, Volnia Evalson, Caroline Lowe Hovey, Jewel Bethany, Miss Prazec, Volnia Evalson, Caroline Lowe Hovey, Jewel Bethany, Miss Prazec, Volnia Evalson, Caroline Lowe Hovey, Jewel Bethany, Miss Prazec, Volnia Evalson, Caroline Lowe Hovey, Jew

### Cortot's Orchestral Dates

Two chamber music recitals, four appearances with orchestra and three piano recitals are scheduled for Alfred Cortot in the two weeks beginning November 26. On November 26 Mr. Cortot appeared with Jacques Thibaud at Providence, R. I.; 28, these artists played jointly at Worcester, Mass.; on December 2 and 3 Mr. Cortot will be soloist with the Philharmonic Orchestra, under Josef Stransky, and on December 8 and 9 with the Cincinnati Orchestra, under Fritz Reiner. Mr. Cortot will give recitals in Harrisburg, Pa., New York and Ann Arbor, Mich., respectively on November 30, December 1 and December 4.

RAYMOND WILLIAMS . Flutist

# CLARENCE

Metropolitan Opera Company Available only

May, June, October, 1923

Concert, Recital, Festival, Oratorio

CONCERT MANAGEMENT ARTHUR JUDSON, Fisk Bldg., New York 1317 Pennsylvania Bldg., Philadelphia, Pa.

STEINWAY PIANO

VICTOR RECORDS



ARCHIBALD SESSIONS Accompan

The Sensational New Tenor, Triumphs as Soloist with the New York Symphony Orchestra in New York, Washington, Baltimore and Philadelphia in Wagnerian Excerpts

"Mr. Crooks' voice is fresh and elastic, his intonation and diction excellent."—Richard Al-drich, New York Times, Nov. 10, 1922.

"Mr. Crooks showed intelli-gence and made his text clear. The whole assembly rose in the seats with vigorous applause and cries of 'bravo!'"—W. J. Henderson, New York Herald, Nov. 10, 1922.

"The performance owed much to Mr. Crooks. He sang in flawless German with a vigor, authority and real dramatic force that was astonishing."—Deems Taylor, New York World, Nov. 10, 1922.

"Richard Crooks took his listeners by surprise with the lyric beauty of his voice and the assurance with which he delivered music and text from memory."— Max Smith, New York Ameri-can, Nov. 10, 1922.

"His voice was velvety in the middle register and rang out with clarion fullness on the high notes. The highest expectations may be entertained for his future."—
Maurice Halperson, New York Staats-Zeitung, Nov. 10, 1922.

"Though this was his first ap-pearance with orchestra, he gained the assurance he wanted quickly and aptly, and went for the heroic strophes at full force. He has a pleasing tenor voice, rich in promise."—Gilbert Gabriel, New York Sun, Nov. 10,

"Mr. Crooks looked a slim youth, but his voice proved mature and surprisingly effective. Seldom is the high and sustained music of Siegfried sung so successfully as he sang it." — Pitts Sanborn, New York Globe, Nov. 10, 1922

"Mr. Crooks did remarkably well; his rich, warm tones smote the ear pleasantly. He sang with much feeling and expression and an interpreter's regard for the text."—Frank H. Warren, New York Evening World, Nov. 10,

"The audience was very enthusiastic and took to its heart the new tenor, Richard Crooks, who succeeded in giving a good account of himself."—Henry T. Finck, New York Post, Nov. 10,

"Mr. Crooks is a singer of expressive bent; he showed that he was thoroughly familiar with the Wagnerian style. His declama-tion was forceful and pointed and his lyric singing had the dramatic sweep that it needs in this music. There is no question about his future."—Irving Weil, New York Journal, Nov. 10, 1922.



'The case of Richard Crooks, who sang a really fine performance of the third act of 'Siegfried' recently with the New York Symphony Orchestra, is even more exceptional than we had supposed. Several of the reviewers spoke of his command of the Wagnerian style, and one or two, the present one among them, intimated that he must have had some experience on the German operation stage. A letter from Walter Damrosch says that this is not so. 'I think you will be interested to know,' he writes, 'that the young man who sang Siegfried for us is only twenty-two years of age, was a boy choir singer in New York before his voice changed to tenor, has never been in Europe, and has never before sung a Wagner part. Whatever Wagnerian traditions he exhibited in the performance I taught him, and I have never in my life found so apt a pupil. He literally changed a rather nasal and 'white' tone production to the darker German Wagnerian vocalization from one day to the next. . . . I think that he has a great future, as his voice undoubtedly will increase in volume during the next two years.'

"In view of these facts, Mr. Crooks' future looks unmistakably brilliant. Yet we liked his singing with the New York Symphony so much that we are almost sorry he was so successful. For we can imagine no more satisfactory composer for a mature singer than Wagner, and no more dangerous one for a youngster. Any singer whose voice has attained its full strength and is under perfect control should find no great difficulty in singing Wagner. But most of his tenor roles lie in the most uncertain part of that voice-between E flat and G-and it is fatally easy to shout them-easier, in fact, than to sing them. The old superstition that Wagner knew nothing about the voice was long since exploded; but it is a fact that he was by no means interested in making things easy for the singers. A tenor who has mastered his technique need have no fears of Wagner, but heaven help the tenor who has not-as witness the throaty and strangled efforts of the average 'Wagnerian' tenor.

"The theory that the best way to train a Wagnerian singer is to bring him up on Wagner is about as plausible-and sensible-as the theory that the best way to prepare an infant for college football is to bring him up on steak. Too many young singers grow up on Wagner instead of growing up to him. If Mr. Crooks will take our advice—which he won't—he will not sing Wagner again in public until he is twenty-five years old. We say this because we thought he sang Siegfried the other day almost as well as we have ever heard it sung."-Deems Taylor, in the Sunday Music Section of The New York World, November 18, 1922.

"Mr. Crooks has a voice of great natural beauty and warmth, and his whole performance is rich in color and vibrant with feeling. He thrilled his auditors. It is safe to assume that the astute impresario under whose management the concert was given has already signed a con-tract with Richard Crooks to appear in Washington in recital. Washington Post, Nov. 15, 1922.

"Richard Crooks has a very sweet tenor, expressive and with an appealing quality. He has color and enunciates well and was forced to respond to a series of recalls."—Washington Herald, Nov. 15, 1922.

"The 'Prize Song' as sung by Richard Crooks was unusually fine. This young tenor has a voice of wonderful sweetness and power. His 'Walter' was splendid. The entire program was received enthusiastically by the audience." - Washington Evening Star, Nov. 15, 1922.

"Mr. Crooks has a very fine voice, into which he put great dramatic force without losing singing quality, and great tenderness without becoming sentimental."—Baltimore American, Nov. 16, 1922.

"Richard Crooks read with fine effect the Siegfried rôle with a beauty rarely achieved by the German-trained dramatic tenors. It is difficult to recall any other tenor who competes with much success with the tremendous bursts of the brass choir in the Ring music."—Baltimore Sun, Nov. 16, 1922.

"Mr. Crooks gave evidence of the possession of much dramatic skill and achieved splendid and powerful climaxes. His voice was notable for its purity of intonation and for the excellence of its tone quality."-Baltimore News, Nov. 16, 1922.

"Richard Crooks is on the threshold of what promises to be a great career as a vocalist. He did splendid work vocally. His voice is very beautiful in quality and of abundant resonance, and he sang in a splendid manner." Philadelphia Evening Public Ledger, Nov. 17, 1922.

"Richard Crooks has the world before him if he keeps on as he has begun. He sang in a way that at once established him securely in favor with his hearers. As Siegfried, he was superbly successful." — Philadelphia Public Ledger, Nov. 17, 1922.

Mr. Crooks is available for Concerts, Recitals and Oratorios, but not for Wagnerian Performances

For Terms and Available Dates
ADDRESS MANAGEMENT:

HAENSEL & JONES

Aeolian Hall, New York

### ALTHOUSE AND MIDDLETON HAVE SEASON IN AUSTRALIA GREAT

Melha Declares Them the Best Ever

Sydney, New South Wales, Australia, October 15 .- Some-

Sydney, New South Wales, Australia, October 15.—Somebody, among the special requests for particular songs, wrote to Basso Arthur Middleton, asking if he would be good enough to sing In Cellar Cool, adding that a great number of people wanted to hear him sing that song, as, since the days of Foli and F. J. Halliwell, two great English bassos, no such booming-resonant-melodious-rolling-voice, capable of doing justice to the song, had been heard in Australia.

Basso Middleton took no notice of the request, or anyway he did not sing the song. Now it is the custom in Sydney, and in a lesser degree in Melbourne and the other Australian capitals, for all and sundry to crowd into the artists' room at the conclusion of the concert, sometimes, indeed, before the conclusion of the concert and oftimes even at the more inconvenient time of the interval to "shake" with the artists, have a chin with them, express their admiration, demand their signatures, photographs and so on, and generally to make themselves enthusiastic nuisances.

so on, and generally to make themselves enthusiastic nuisances.

Therefore, the gentleman who proved to be a countryman of Mr. Middleton's, but who, strangely enough, had not revisited America in twenty years, trailed into the artist's room in our old Town Hall, and, elbowing through the crowd of adoring ladies and scarcely less adoring men, made his way to the basso and demanded: "Say friend, why didn't you sing that special request song, In Cellar Cool?"

"I seem to remember the name of that song somehow," said Middleton, "but I must confess I do not seem to remember the song itself."

"Oh, but you must," cried the visitor, "'In Cellar Cool, here am I, upon my cask reclining,' with the 'Drinking, Drinking' on a descent of an octave to the low F. Fine bass song, sir!"

"Oh, to be sure;" said Middleton, "belongs to Black Eyed Susan, Tom Bowling, The Arethusa, Wapping Old Stairs, The Oak and the Ash, We Never Mention Her, The Girl I Left Behind Me, and that lot of old songs. Yes, indeed I remember the song quite well, but it's not in my repertory tow!"

"Not in your repertory! Why."

now!"
"Not in your repertory! Why—"
"No, indeed, it is not. Why, my friend, if I were to sing that song in America now it would be cruelty to the human species. I might as well sing Thou Art Passing Hence, to my brother in a hospital, Home, Sweet Home in an orphanage, Sweet Liberty in a jail, Rich and Rare were the Jewels She Wore in a penitentiary where burglars are confined, or In Sheltered Vale in a burning desert!"
"True enough," said the visitor, "I might have remembered. Forget that I asked you." and the visitor, sad but determined, elbowed his way out into the night.

### WONDERFUL SUCCESS

Wonderful Success

Arthur Middleton and his brother artist, Paul Althouse, the tenor, had a truly wonderful season here. They sang for weeks and weeks in Sydney, and weeks and weeks in Melbourne, with return seasons in both cities. In Adelaide, too, they had a great time, and it was in this city, known as the Cultured City by all Australians and also sometimes called the Holy City, that Dame Nellie Melba, strolling into the box office one morning and observing that their plan was slow in filling, wrote boldly across it, "These are the two greatest male singers on earth. Don't you want to hear them?" signing her name at the bottom. The plans filled up rapidly after that. By the way, the Dame extended the warmest welcome to the American artists, entertaining them at her beautiful country home, Coombe Cottage, not far from Melbourne, and in every way making much of them.

### ADDRING LADIES

When Paul Althouse threw his head back, turned his eyes upwards to the bright suns in the high roof of the hall, and sent his luscious voice careening down the auditorium in tender songs or dramatic arias, he brought the young and not so young ladies in adoration to his feet. And when Arthur Middleton carolled Me and My Little Banjo or tripped off the merry barber's Largo ad Factotum, he received the homage of the old ladies as well as that of the young and not so young ladies. The applause for both always bordered on the hysterical and sometimes overflowed all bounds. They were both equal favorites, though I think the intimate little conversations the basso held with the house over the matter of what encores he should sing and his unconventional ways made him the special particular pet of the fathers and mothers and the enthusing flappers. When Paul Althouse threw his head back, turned his eyes

When he sang particularly nice ditties the dame from the city and Mum from the country used to become fearfully excited and nobody would have been very surprised if they had rushed on to the platform and subjected him to a

had rushed the best of the hugging.

Their last night in Sydney was marked by a frenzy of enthusiasm. If the audience had its way and the singers responded to all the encore demands, Althouse and Middleton would still be singing in our old Town Hall. As it was, neither God Save the King nor the turning out of the lights were sufficient to make the people leave the hall.

GRIFFEN FOLEY.

# Artistic Musicale at Huss Studio

spacious studio of Mr. and Mrs. Henry Holden in the Steinway Building was filled with a cultured scriminating audience for the program given recently and Mrs. Huss and a few of their pupils, assisted adys Smyter, violinist, and Freda Kirmse, cellist. Occasion was the first meeting of the Huss Music Club.

The occasion was the first meeting of the riuss and security Club.

The program opened with Beethoven's Moonlight Sonata, played by fourteen-year-old Tolbie Snyderman, a little girl possessing real talent. Her playing had brilliance and dramatic feeling in the finale, singing tone and sentiment in the adagio, and grace in the minuet. Later she improvised charmingly on three notes given her by the audience.

Three of Mrs. Huss' pupils sang very musically. Mrs. Becker did splendid work in a group by Spohr, Arne and

"All her songs were de-lightfully sung. The song feast was divided into four parts. In each section the songs showed Miss Peterson's exquisite voice in different ranges or in varied kinds of songs. Her voice was delightful in the upper registers." The Ridgewood News (N. J.) said the above about May Peterson, so-prano of the Metropolitan Opera Co.

Concert Direction: MUSIC LEAGUE OF AMERICA

8 East 34th St., New York
Mason & Hamlin Piano Used Acolian-Vocalion Records

Schumann and later in the program she sang expressively Liszt's Lorelei. Georgette Bushman's delicate and finished singing of songs by Rowland, Schubert, Lalo and Henschel pleased the audience greatly. Mrs. Huss' youngest pupil, Irene Parsloe, sang with charm songs by Ries and Grieg. All three pupils showed the careful training of their teacher, especially in voice placing and musical interpretation.

Miss Kirmse played very well two movements from the Huss cello sonata which Alwin Schroeder, Boris Hambourg, May Mukle and Lillian Littlehales have made known to New York audiences. Miss Smyter was successful in her delicate and expressive rendition of the slow movement of the Huss violin sonata and the same composer's dainty Berceuse Slave which Zimbalist played here a few seasons ago. The two artists joined with Mr. Huss in the fine performance of the deeply felt and intensely emotional Elegie and Funeral March from the new Huss Trio. Mrs. Huss delighted her hearers with her lovely and artistic singing of numbers by Arne, Handel and Huss.

### Maier and Pattison Open New Hawaii Theater

On their return trip from their concert season in Australia, the popular pianists, Guy Maier and Lee Pattison, were invited to dedicate the new Hawaii Theater, a splendid half-million dollar structure, just completed in Honolulu. The occasion was a "Twilight Concert," at which the

artists, in addition to their usual two-piano numbers, each played solo groups. Guy Maier selected the Liszt-Mendelssohn "On Wings of Song" and Saint-Saëns' "Etude en Forme de Valse" for his solo performance. Lee Pattison chose "Whirligig," by Arnold Bax, for his solo number.

### PHILADELPHIA M. T. A. DISCUSSES SCHOOL CREDITS

Sue Harvard Delights in Recital-Cadman and Tsianina Charm

Charm

Philadelphia, Pa., November 10.—A large meeting of the Philadelphia Music Teachers' Association was held, November 8, at the William Penn High School, to hear Dr. Enoch Pearson, director of music in the public schools of Philadelphia, explain the new courses in music in the high schools, and the credits to be given students for private instruction. The pupils of private teachers or conservatories are to be permitted to receive credits toward examination and graduation from the high schools for work done outside of school in organ, piano, voice, or any instrument of the symphonic orchestra. The pupil must take at least one half hour lesson a week, for a term of forty weeks, and must practice ten hours a week to count for four periods, or five hours for two periods. The pupil must also be taking one or more of the four period courses in school, which are to include vocal ensemble, instrumental ensemble, harmony and musical appreciation.

include vocal ensemble, instrumental ensemble, harmony and musical appreciation.

The parent or guardian of the pupil must make application for such credits, and must report monthly upon the practice done by the pupil. The teacher must also send in an application, and a record from time to time, of the number and date of the lessons, the length in minutes, the progress of the pupil, and the titles, grade, opus numbers, etc., of his pieces.

The mayor of Philadelphia attended and gave the stamp of his official approval to the plan. He said "Music is part of "governmental life and necessary for harmony within our midst."

midst."
A musical program was also a feature of the meeting. The Century Concert Company—including Margaret Eberbach, soprano; Esther Binker, contralto; Bernard Poland, tenor; Lewis James Howell, baritone and director, and Nina Prettyman Howell, accompanist—presented Orlando Morgan's song cycle, In Fairyland, very acceptably. Alexander Skibinsky, the Russian violinist and protege of Ysaye, was heard in several numbers, as was also his wife, Mrs. Skibinsky, a pianist.

# SUE HARVARD IN RECITAL.

Sue Harvard, soprano, gave a pleasing recital in Witherspoon Hall, November 7, under the auspices of the Welsh Church Choir. Her program included arias of Bach and Mozart, groups of Welsh, French and German songs, and a series of American songs.

Miss Harvard's unaffected, pleasing manner, together with her beautiful voice, captivated her audience. Ethel Watson Usher was a fine accompanist, greatly appreciated by her hearers.

MUSIC AT ST. PETER'S CHURCH.

Harold W. Gilbert, organist and choir-master at old St. Peter's Church, contributes a fine musical program to the regular Sunday evening services each week. His choir of forty male voices is one of the finest in the city and always maintains a high degree of excellence in its performance of all numbers in the city and always maintains. all numbers.

SARA STEIN GIVES RECITAL

Sara Stein, soprano, gave a recital November 8, in Witherspoon Hall. Her large audience was extremely appreciative of the young singer's attainments. Her program included songs in three different languages, French, Italian and Russian.

PRINCESS TSIANINA AND CADMAN APPEAR.

The first in a series of artists' concerts under the auspices of the Pennsylvania Federation of Music Clubs, was held at the Plays and Players Club, November 8. Princess Tsianina, the Indian soprano, and Charles Wakefield Cadman, composer-pianist, were the artists. The program was devoted almost entirely to Indian music, including the airs of the Zuni, Cheyenne, Navaho, Sioux and Omaha, harmonized by Cadman, Lieurance, Logan, and Troyer. Mr. Cadman played a number of his own compositions and Austin Dobson's The Pompadour's Fan on the piano, also several Indian love-songs on the flageolet, the Indian flute. Princess Tsianina sang parts of the Indian opera, Shanewis, which was written for her by Mr. Cadman. The latter spoke briefly before several numbers in explanation of them.

M. M. C.

# AMERICAN VIOLINIST

# **Touring United States**

Season 1922-1923

Management: VERA BULL HULL

Bulkley Building - - Cleveland, Ohio

COLUMBIA RECORDS

KNABE PIANO

# uzanne Keener

# Coloratura Soprano Metropolitan Opera Company

R. E. JOHNSTON
L. G. Breid and Paul Longone, Associates
1451 Broadway New York City



# TITO SCHI

# "PRINCE OF THE RECITALISTS"

Management: EVANS & SALTER

506 Harriman National Bank Bld Fifth Avenue and 44th Street, New Yor Mason & Hamlin Piano Used Victor Reco

# A Year in Advance

# BUUKING

16 WEEKS Limited Tour of Single Performances 16 WEEKS

For Concert Courses and Special Engagements

FORTUNE GALLO

*Impresario* 

SAN CARLO GRAND OPERA CO.

**OFFERS** 

"MADAME BUTTERFLY" "BOHEME" and "SALOME"

With Noteworthy Casts, Chorus, Orchestra and New Scenic Productions

Guest Artists

TAMAKI MIURA

ANNA FITZIU

Note: Company will carry on this tour two sets of scenery for each opera. One set for theatre stages and one set specially built and adaptable for all concert platforms and auditoriums.

FORTUNE GALLO, AEOLIAN HALL,

**NEW YORK** 

### **BUFFALO'S MUSIC SEASON** OPENED BY SOUSA'S BAND

Charles Hackett and Renato Zanelli Open Smith Series Detroit Symphony Orchestra Welcomed—Martinelli Thrills Large Audience—Denishawn Dancers in Pleasing Program—Buffalo Symphony Orchestra to Perform American Compositions-Notes

Buffalo, N. Y., November 16.—Sousa and fits band opened the Buffalo music season, giving two concerts in Elmwood Music Hall to audiences which in size and enthusiasm proved that the "March King" has endeared himself to Americans, and that with each successive year his popularity grows. The program offerings were classics, modern numbers, and some of Sousa's own compositions, solos by Marjorie Moody (soprano), Caroline Thomas (violinist), Winifred Bambrick (harpist), John Dolan (cornetist), George Carey (xylophonist), and Messrs. Wilson and Kunkel (piccolo players), all soloists of merit. Countless encores were given at both performances.

CHARLES HACKETT AND RENATO ZANKILL OPEN SPRIES

CHARLES HACKETT AND RENATO ZANELLI OPEN SERIES.

Charles Hackett and Renato Zanelli Open Series.

Mai Davis Smith's Artist Series was brilliantly opened October 17 in Elmwood Music Hall by Charles Hackett, tenor, and Renato Zanelli, baritone. Greater contrast could not be imagined, both meeting with equal approval from their hearers. Mr. Hackett's beautiful, sustained tone, fine diction and artistry of the Handel Care Selve and his dramatic pathos in the Puccini aria are unforgettable. His selections were delivered with admirable interpretation and tone quality. Gordon Hampson furnished accompaniments for Mr. Hackett with refinement of tone. Mr. Zanelli's operatic style and warmth of temperament were especially in evidence in the Largo al Factotum, from the Barber of Seville, and the Toreador song from Carmen. Other numbers were given with variety of tone color and beauty of rhythm, calling forth well merited applause. Sol Alberti provided well balanced, substantial support at the piano. Double and triple encores were the rule of the evening with an ovation when both artists appeared for the final duet number.

DETROIT SYMPHONY ORCHESTRA WELCOMED

Detroit Symphony Orchestra (Welcomed.

The first concert of the series of five by the Detroit Symphony Orchestra, under the local management of Mai Davis Smith, was given October 24, in Elmwood Music Hall. A hearty welcome was given the soloist, Olga Samaroff, who had not played in Buffalo for several years, and to the conductor, Ossip Gabrilowitsch, upon their appearance. At the close of the Liszt concerto (E flat major), in which pianist and orchestra combined in a superb performance, the enthusiasm of the delighted audience knew no bounds. The Oberon overture, Brahms' first symphony in C minor, and the Tschaikowsky 1812 overture were the remaining program numbers, given with exceptional beauty and finish.

Martinelli Theills Large Audience.

MARTINELLI THRILLS LARGE AUDIENCE

A sold out house for Giovanni Martinelli, Metropolitan Opera tenor, assisted by Lydia Civetti, soprano, and Sal-

vatore Fucito, accompanist, was an auspicious opening of the concert series under the management of Bessie Bellanca.

Mr. Martinelli's superb voice was heard in a number of operatic arias and a group of songs, and in response to insistent applause he graciously granted many encores. His rendition of Una furtiva lagrima, from Elisir d'Amore, the well known Vesti la giubba (Pagliacci) and the beautiful Tosca excerpt, thrilled the audience. Mr. Fucito, who was for some years Caruso's accompanist, was accorded his rightful share of the applause and was obliged to acknowledge the tribute paid his fine encore song. Lydia Civetti, with charming appearance and fresh lyric soprano voice, pleased in her numbers, and was at her best in the duet with Martinelli from Carmen, which was repeated in part.

Denishawn Dancers in Pleasing Program.

Denishawn Dancers in Pleasing Program.

At the artistic performance of Ruth St. Denis, Ted Shawn and the Denishawn Dancers, at the Teck Theater, November 2, under the local management of Mai Davis Smith, some beautiful music visualizations were presented. The instrumental quartet was conducted by Louis Horst. The entire program was one of beauty and the large audience was enthusiastic.

BUFFALO SYMPHONY ORCHESTRA TO PERFORM AMERICAN COMPOSITIONS.

The Buffalo Symphony Orchestra will give a series of at least five concerts this season at popular prices, the council having voted an appropriation of \$4,500 to pay one-third of the estimated cost of the concerts, one-third to be paid by popular subscription and one-third by the sale of seats. Rev. Ahern heads the committee, which includes the names of many prominent citizens, and Mrs. Chauncey Hamlin and her group of thirty women are hard at work on plans for the concerts, which are under the management of Louise Michael. Arnold Cornelissen, the able conductor, and the orchestra are rehearsing for the first concert which includes a composition by Henry Hadley. At each concert one composition by an American composer will be presented, an excellent plan to stimulate the interest in American music. American composers may send their scores on approval to Arnold Cornelissen and the best will be considered for performance. The dates of the concerts have not as yet been announced, but much gratification is the earnest hope of all music lovers that our local orchestra will be heartily supported and before many years rival the symphony orchestras of our sister cities, Cleveland and Detroit.

NOTES.

Piano pupils of Arnold Cornelissen gave a recital on October 17 in Kurtzmann Hall, before a large audience. Dorothy Teibel, Marion Smith, Nina Lauricella, Josephine Avellino, Mary Garden, Marguerite Irr, Alice Bennett, Minnie Goldstein, Mrs. C. Allen, Max Teibel, Russel Baum, H. C. Smith and Karl Weiss, played a program of standard compositions, exhibiting the high quality of the teaching. Specially good work was that of Karl Weiss, who has unusual talent.

On Sunday evenings during the month of October, in the lymouth Methodist Episcopal Church, special music by

the choir, preceded by ergan recitals given by Irwin Binder: organist and music director, drew large and appreciative congregations. The organ numbers were selected from the works of modern American composers of organ music. On October 22 the composers represented were J. Frank Frysinger, R. S. Stoughton, W. C. MacFarlane, James H. Rogers, J. H. Maunder, Michael Watson and G. M. Garrett. The offertory solo, Light, by John Prindle Scott, was sung by Delia M. Chapman, who has a beautiful voice of pure contralto quality and is one of the young singers fast coming to the front. Mrs. William Johnson, soprano; William Taylor, tenor, and Clifford Weiss are the remaining members of the quartet. Mr. Binder's program evidenced careful preparation, his organ solos were excellently tlayed and the chorus choir was well trained. Hence, the musical evenings were greatly enjoyed.

An evening musical service at the North Presbyterian

careful preparation, his organ solos were excellently played and the chorus choir was well trained. Hence, the musical evenings were greatly enjoyed.

An evening musical service at the North Presbyterian Church, October 29, was given under the direction of Laurence H. Montague, organist and director. The choir—Florence Smith Wertimer (soprano), Mary Ward Prentiss (contralto), Frank Watkins (tenor) and William W. Krafit (bass)—was assisted by Martha C. Rippell (harpist) and Mrs. John Eckel (violinist). It was an excellent program, artistically performed. It is with deep regret Mrs. Prentiss is allowed to sever her connection with this choir, her increasing class of vocal pupils demanding her time. Her successor in the quartet, Ruth Pettit, possesses a beautiful contralto voice. She was a pupil for three years of Alfred Jury and later with John Chipman.

The Chromatic Club opened its twenty-fourth season Saturday afternoon, November 4, with a recital given in Twentieth Century Club Hall, by Rafaelo Diaz, Metropolitan Opera tenor, assisted by Gladys Barnett at the piano. The hall was packed to the doors, welcoming applause given the new president, Mrs. Robert W. Gallegher, and the interesting program of arias, songs and piano numbers was enthusiastically received. Of Mr. Diaz' French group, and songs in English, Tes Yeux (Rabey), On Wings of Song (Mendelssohn) and Little Drab Wren (Minette Hirst) were redemanded. Miss Barnett's group of piano solos brought forth an additional Chopin number as an encore, and her beautiful accompaniments contributed in great measure to the success of the program, the singer graciously sharing the honors. There is a membership of over 1,100, active and associate. The officers are Mrs. Robert W. Gallegher, president; Jane Shouerman McLeod, vice president; Dorothy Martin, secretary; Mrs. William E. Robertson, treasurer; Jean Ralph, assistant treasurer and secretary; Mrs. John Mesmer, program chairman; Mrs. George Critchlow, membership chairman; Mary Jauch, entertainment chairman; Mrs.

# The City Symphony Orchestra

DIRK FOCH, Conductor

"Dedicated to the Service of the People of New York'

Organized and Maintained by Musical Society of the City of New York Incorporated

COLEMAN DU PONT, President

HENRY MacDONALD, Vice-President

LEWIS L. CLARKE, Treas

GEORGE H. BENJAMIN, Trust Officer BARTLETT ARKELL, Chairman, Executive Committee

Mrs. LOUISE RYALS DE CRAVIOTO, Chairman, Music Committee

# First Season 1922-23-

Twelve CARNEGIE HALL **Evening Concerts** 

Twelve TOWN HALL Afternoon Concerts

Thirteen MANHATTAN OPERA HOUSE Sunday Afternoon "Pop" Concerts

Debut at Carnegie Hall, Saturday, Nov. 18th

Soloists to Be Presented:

CALISTS: Elena Gerhardt, Marguerite Namara, Mary Mellish, Greta Torpadie, Sopranos. Sophie Braslau, Ellen Rumsey, Contraltos. Paul Bender, Emilio de Gogorza, Baritones. **VOCALISTS:** 

PIANISTS: Rudolph Ganz, Darius Milhaud, Nadja

VIOLINISTS: Bronislaw Huberman, Erika Morini, John Corigliano, Jascha Fishberg.

Available for a few engagements in the Eastern territory during January, February and March, 1923

Arthur J. Gaines, Manager Suite 921, National City Bank Building 17 East 42nd St., New York City

# A LETTER ABOUT NYIREGYHAZI

(Pronounced NEAR-REJ-HARZI)

"A POET OF THE PIANO"

# **GODARDS' MUSIC HOUSE**



"The House of Personal Service"

113 EAST WASHINGTON STREET



SYRACUSE, N. Y. Nov. 20, 1922.

R. E. Johnston 1451 Broadway New York City

Dear Sir:

Replying to your letter of the 17th, asking how we liked Wyiregyhazi, to say the least he is wonderful, Syracuse went wild over him.

Paderewski or any other artist has never received the reception that Myiregyhasi got here. We haven't a hall large enough for his next appearance in Syracuse and if you have an offer to sign him up here for next year, we trust you will give us the first refusal of a contract with him.

Might say at this time aside from his playing, personally we think he is a fine fellow.

With kindest regards we are,

Very truly yours,

GODARDS' MUSIC HOUSE, Inc.

L.a. Grent

THE KNABE AMPIOO

Management: R. E. JOHNSTON Associates: L. G. Breid and Paul Longone 1451 Broadway New York

KNABE PIANO USED

AMPICO RECORDS

## FOREIGN NEWS IN BRIEF

VINCENT D'INDY WRITING COMIC OPERA.

London, November 5.—Great interest has been caused by the news that Vincent d'Indy is busily writing the score of a comic opera, on the subject of an incident which occurred during the Trojan war which lends itself for adaptation concerning the Great War. The work is nearly completed and is expected to appear shortly.

BEADERSE CAMPAGE TO HEADER IN LONDON WITHOUT A

PIANOFORTE CONCERTO HEARD IN LONDON WITHOUT A PIANIST.

PIANIST.

London, October 28.—The first European public demonstration given at Queen's Hall by The Aeolian Company to illustrate the Duo-Art Piano for which an orchestra under Sir Henry Wood was engaged to accompany the solo part, has attracted widespread interest. The concerto was the G minor of Saint-Saëns of which the solo part had been recorded by Harold Bauer. The illusion was entirely successful, the soloist's unique touch and sense of phrasing and rhythm being perfectly reproduced.

G. C.

HEINRICH KNOTE TO VISIT AMERICA.

Munich, October 31.—Heinrich Knote, the long time leading tenor of the Munich Opera, has received a call to

the United States and will sail on November 8. Knote visited America for the first time in 1907-8 when he sang at the Metropolitan.

A. N.

FESTIVAL MOVEMENT GROWING APACE IN ENGLAND.

London, November 3.—The first annual meeting of the British Federation of the Musical Competition Festivals held in London last week showed 105 festivals to have been affiliated during the year. Many new festivals have been started in this country and old ones revived after a lapse on account of the war. Area councils have also been formed in administrative districts.

G. C.

BRILLIANT OPENING FOR POSEN OPERA SEASON

Posen, October 18.—The opera season here opened with the first performance of Zalenski's opera, Konrad Wallenrad. The same occasion marked also the debut of the new opera director, Pietr Stermich, and was in every detail of great artistic importance and brilliance.

S. REVIVAL OF OLD OPERAS UNSUCCESSFUL IN MUNICH.

REVIVAL OF OLD OPERAS UNSUCCESSFUL IN MUNICH.

Munich, October 31.—Hans Knuppertsbusch, Bruno
Walter's successor as director of the Munich Opera, has
extended its repertory by including a number of older
operas, among them Fra Diavolo and Tosca, which have
not been given for some years. Within the period of a
week we had a very fine performance of Humperdinck's
Königskinder and Eugen d'Albert's one-act opera, Die
Abries, which had been revived after a lapse of more
than twenty years. The work has faded in the meantime

and had but little success. Together with Abriese, a new ballet Carneval, music by Schumann (in a fine orchestration by Otto Singer), was also given without causing any enthusiasm, as the staging was not quite up to standard.

A. N.

HEAR RADIO MUSIC IN MOVING MOTOR

London, October 31.—A first experiment in this country in transmitting music by wireless to travelers in a fast-going motor car was made last week by the Marconi Company in conjunction with the Daimler Company. The car was closed, and on the roof was mounted a frame carrial, while inside had been installed a set of seven or eight receiving valves complete with ear telephones. The experiment was completely successful; in spite of the noise of traffic, etc., the music came through distinctly and clearly.

G. C.

SPANISH GOVERNMENT OFFERS MUSIC PRIZE.

Madrid, October 29.—The Spanish Ministry of Educa-tion has offered a prize of eight thousand pesetas for the best composition of a Spanish, Spanish-American or Portu-guese composer.

DR. E. I.

RICORDI FIGHTS SPANISH COMPOSERS

Madrid, October 30.—Owing to differences which have arisen between the Spanish Authors' Society and the Ricordi publishers, the latter have appropriated all cash in their possession due to the society for royalties and performance sights. formance rights.

YSAVE RESUMES FIDDLING.

Vienna, October 26.—Eugene Ysaye's Vienna concert was a double sensation marking not only Ysaye's first appearance at Vienna since the war but also also his very first appearance in years as a violinist following his American activities as a conductor. The violinist's entrance on the stage was the signal for a ten minutes' thunderous applause from a sold-out house. Ysaye himself confessed to great nervousness at first but soon regained full control of himself and of his instrument. His own Divertimento and Extase for violin with orchestra were less favorably received than the rest of his program, which was followed by five encores at the end. An additional sensation was the appearance of Ysaye's violinist colleague, Arnold Rosé, who was the conductor of the acompanying orchestra.

P. B. orchestra.

SERIOUS ACCIDENT IN THE DRESDEN OPERA HOUSE,

Dresden, October 30.—While inspecting recent repairs in the Dresden Opera House, a trap in the stage floor upon which five persons were standing was accidentally released, throwing all five to the floor below. The result was one fatality and four persons more or less seriously injured. As an aftermath of the catastrophe, the general director, Dr. Alfred Reucker, was stricken with an attack of nerve paralysis and had to be released for an indefinite time from his duties.

R. P.

Young VIENNA CONDUCTOR'S RAPID RISE.

Vienna, October 27.—Clemens Krauss, the young conductor who joined the Vienna Staatsoper but two months ago and who quickly became a "star" at Vienna, has been engaged by Josef Marx, the new director of the Vienna State Conservatory, to head the conductors' class (Kapellmeisterschule) of that school. This post was formerly held by Franz Schalk, co-director of the Staatsoper. Marx proposes to enlarge considerably the scope of the State Conservatory and is at present negotiating with Marie Gutheil-Schoder with a view to investing the Staatsoper's famous Strauss singer with the direction of the State Conservatory's operatic class.

Germaine Schnitzer "Stands Pat" for U.S. A.

Germaine Schnitzer "Stands Pat" for U. S. A. Vienna, October 25.—Germaine Schnitzer, who gave her farewell recital here last night amid great ovations, has published an article in the Neue Freie Press of Vienna in which she strongly criticizes Madame Clemenceau for the unjust and distorted views on America expressed by the Frenchwoman in her American reminiscences recently published by the French and Austrian press. In her article Schnitzer sarcastically criticizes foreign tourists who undertake to express "authoritative views" on a great country like America, on the strength of a few nights spent in a Pullman car. GERMAINE SCHNITZER "STANDS PAT" FOR U. S. A.

VIENNA-PRAGUE EXCHANGE CONCERTS.

Vienna, October 18.—The "Neue Freie Presse" learns that arrangements have been practically completed to effect a series of concerts by the Czech Philharmonic Orchestra, of Prague, at Vienna in exchange for a number of concerts to be given at Prague by the Vienna Symphony Orchestra. The scheme is generally considered very important both musically and politically.

P. B.

VIENNA "MIDDLE CLASS OPERA'S" SHORT CAREER ENDS. Vienna, October 14.—The Vienna "Middle Class Opera," which opened under promising auspices barely ten days ago, has collapsed, and its performances were discontinued last night. The reasons for this short career are not enlast night. The reasons for this short career are not entirely cleared as yet, but it seems that insufficient funds and bad financial management on the part of the two business promotors are chiefly responsible for this untimely end. The police are now inquiring into the financial state of the enterprise. Richard Specht, the artistic director of the Middle Class Opera, hopes to raise sufficient new funds to reopen the theater as soon as possible on a sound financial basis.

P. B.

NEXT YEAR'S ROYAL WELSH EISTEDDFOR

Next Year's Royal Welsh Eisteddfod.

Mold, October 18.—The preparations for the Royal National Eisteddfod of Wales, to be held in 1923 at Mold, are progressing steadily. The principals for the Eisteddfod concerts have been chosen, and for the first time in the history of the National Eisteddfod, there is a possibility of an Irish choir taking part. In addition to performances of the Elijah, Bach's St. Matthew Passion music, and an orchestral and miscellaneous concert, arrangements are being made for a children's concert with a choir of some six hundred voices. The silver harp presented by Lord Mostyn will be given to the conductor of the winning choir in the chief choral competition.

O. P. J.



# **HAROLD** BERKLEY

"Not only technical proficiency out of the ordinary, but musical intelligence, good taste and grace.'

Max Smith, N. Y. American Oct. 25, 1922

By Max Smith in N. Y. American

By Max Smith in N. Y. American
Fiddlers are almost as numerous as pianists this season. And most of them are really worth hearing, too.
Another made his appearance in Aeolian Hall last night. It was Harold Berkley, unpretentious in bearing, modest in manner, yet sufficiently resolute and sure of his ground.

He played Tartini's "Devil's Trill" sonata well, even though his tone, generally agreeable enough and appealing, invariably true to pitch, was not always immaculately sustained. And to Mozart's D major concerto, with difficult cadenzas for each movement, he brought not only technical proficiency out of the ordinary, but musical intelligence, good taste and grace.

but musical intelligence, good laste grace.

No less successful was Berkley in Szymanowski's thoroughly up-to-date "Notturno e Tarantella." There was imagination in his treatment of the murky introductory measures, repeated at the end with their grim sequences of open fifths; there was zest and vigor in the way he attacked the pizzicato opening of a dance movement more Spanish in character, it seemed, than Italian.—Oct. 25, 1922.

Harold Berkley, who gave a violin recital last evening in Aeolian Hall, is not only a musician of sensitive feeling but a well-equipped master of the technique of his instrument. His playing of Mozart's D major concerto, in which perhaps his musicianship met its highest test, showed an appreciation of the essential quality of Mozart's music. Mr. Berkley's technique is sufficient to carry him through many difficulties, and he has a true appreciation of style.—N. Y. Times, Oct. 25, 1922.

By W. J. Henderson in N. Y. Herald

Harold Berkley, violinist, gave a recital last evening in Aeolian Hall. Mr. Berkley is an Englishman and was first heard here in the same hall on October 24 of last year. After precisely a year of absence he returned to the local cert platform with a program which like that of his previous recital, showed that he had a sincere regard for the best music written for his instrument.

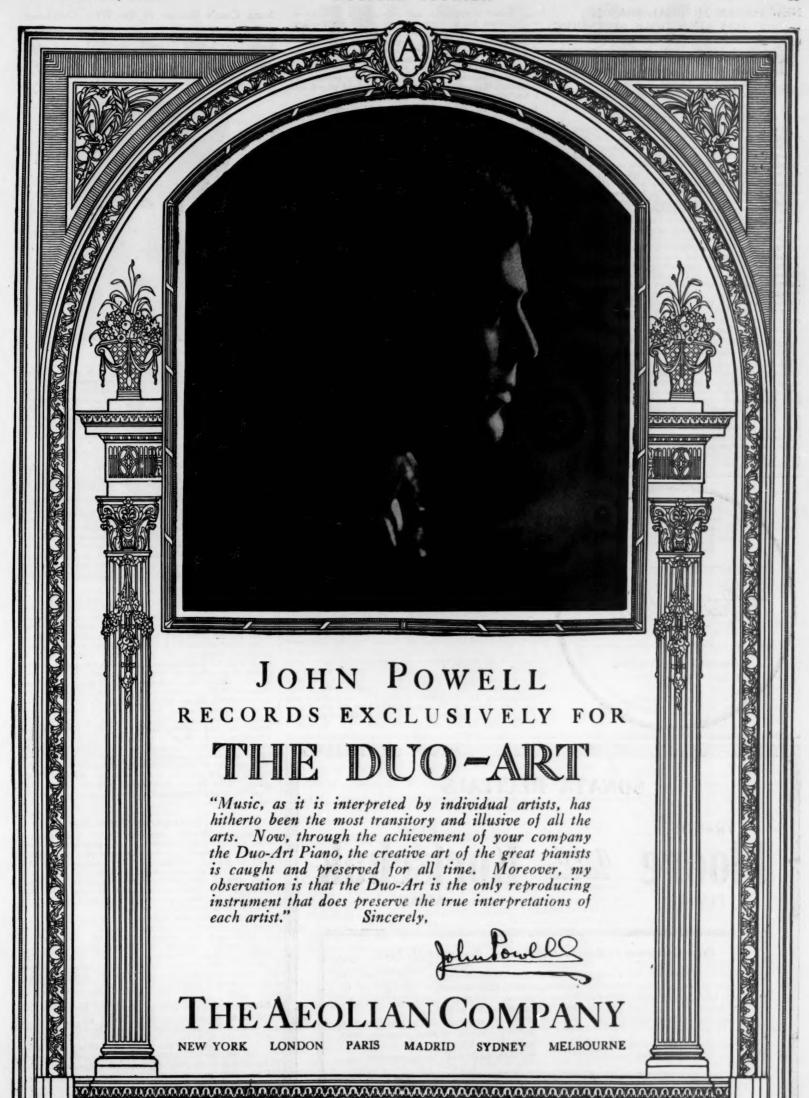
Mr. Berkley is a well-schooled vio-linist whose tone is light, transparent and engaging and whose intonation is rarely at fault. His command of double stopping is excellent and he has a bow both firm and elastic. He plays in a clean, honest, straightforward manner, with appreciation of the style of the works before him.—Oct. 25, 1922.

Musical feeling, fineness of tone, and a deft execution characterized Mr. Berk-ley's performance. He felt the grace of Mozart's music and his playing expressed it. For the very different man-ner of Szymanowski, modern in style and color, he showed also a sympathetic appreciation. And always his playing was that of a serious artist, seeking not self-glorification, but to convey to the audience the meaning of each piece he played. Mr. Berkley had in Miss Marion Kahn a pleasing accompanying pianist.— N. Y. Globe, Oct. 25, 1922.

CONCERT MANAGEMENT

DANIEL MAYER

Aeolian Hall, New York



### NEW HAVEN MUSICAL SEASON HAS AUSPICIOUS BEGINNING

Wendling String Quartet Heard in Chamber Concert— Ukrainian National Chorus Thrills Large Audience— Sousa's and the United States Marine Bands Give Notable Concerts-Loraine Wyman and Mrs. Edward MacDowell at Private Function

New Haven Symphony Begins Its Twenty-ninth Season-Notes

Twenty-ninth Season—Notes

New Haven, Conn., November 14.—Through the generosity of Mrs. Frederick S. Coolidge, the fifth season of the Albert Arnold Sprague Chamber of Commerce concerts was opened on October 4 in Sprague Memorial Hall by the Wendling String Quartet. The program consisted of three quartets—Schubert's D minor, Beethoven's B flat and Leo Werner's prize quartet in F sharp minor. The large audience was highly appreciative of the sound musicianship of the players, who displayed skill, unanimity, nobility and often eloquence. They were generously applauded.

UKRAINIAN NATIONAL CHORUS THRILLS LARGE AUDIENCE. On the evening of October 9, Woolsey Hall was thronged by an audience eager to hear the unique Ukrainian National Chorus. This chorus is veritably a human organ, responsive to the slightest wish of its magnetic conductor, Alexander Koshetz. Its singing was peculiar, vital, original. Oda Slobodskaya sang an aria from Glinka's opera, Ruslau and Ludmila, and a group of Russian songs, accompanied efficiently by Nicholas Stemler. Her voice displayed fine training and was used with skill and artistry. New Haveners felt singularly favored in enjoying such rare music, presented through the courtesy of the Yale School of Music and Max Rabinoff.

Sousa's and the United States Marine Bands

Sousa's and the United States Marine Bands Give Notable Concerts. On September 13, in Woolsey Hall, Sousa and his band On September 13, in Woolsey Hall, Sousa and his band of skilled musicians gave an exceptionally fine concert to a capacity audience. His assisting artists were excellent and included Marjorie Moody, Caroline Thomas, John Dolan and George Carey. Miss Moody sang artistically and showed a voice of fine flexibility and purity of tone. Miss Thomas was equally pleasing in her violin number, and John Dolan, a member of the band, showed a fine command of the cornet in his solo. Perhaps the soloist whose performance was most enjoyed was George Carey, also a member of the band, who played MacDowell's Witches' Dance on the xylophone in a brilliant manner. He

nt: HAENSEL & JONES Aeolian Hall New York

was recalled several times and responded to as many encores. Sousa was generous with his encores and the large audience was both enthusiastic and appreciative.

On October 12, under the auspices of the Yale Athletic Association, the United States Marine Band gave two concerts in the Arena, before large and enthusiastic audiences. The men played with authority and finish, the solos being excellently rendered. Under the baton of the accomplished conductor, William H. Santelmann, this band played with a the balance and perfection of ensemble.

LORAINE WYMAN AND MRS. EDWARD MACDOWELL HEARD AT PRIVATE FUNCTIONS.

On October 5 Anne Hope Bennett entertained a large number of friends at the New Haven Lawn Club, when Miss Wyman was the artist and rendered a program of folk songs in her inimitable manner, ably assisted at the piano by Mrs. Louis Smith. The assisting artist, Socrate Barozzi, violinist, played three groups with fine artistry, and was admirably supported by Adine Barozzi at the piano.

and was admirably supported to the control of the c

New Haven Symphony Orchestra Begins Twenty-ninth Season.

On October 24 Woolsey Hall was filled with an audience which greeted Conductor David Stanley Smith and his loyal musicians enthusiastically. The program consisted of Beethoven's sixth symphony and Scheherezade by Rimsky-Korsakoff, both of which were given excellent readings and renditions. Laura Littlefield, Boston's talented soprano, sang a Mozart aria with violin obligato by the concertmaster, Isadore Troostwyk, also Phidyle by Duparc. She was recalled several times by the appreciative audience, which not only enjoyed her voice and artistry, but also the excellent accompaniments of the orchestra. Mr. Troostwyk and Helen Frazier of Hartford shared the applause with Mrs. Littlefield for their artistic obligatos played on the violin and harp.

NOTES.

Notes.

On October 6 at Center Church House several artists—Jenny Lee, soprano; Grace Walker Nichols, contralto, and Antoinette Brett Farnham, pianist—gave a short program of folk songs before the New Haven Woman's Club.

Harry Jepson of the Yale School of Music began his 1922 series of five organ recitals on October 16 at Woolsey Hall. His program, which was of the usual high standard, was thoroughly enjoyed by an interested audience. His second recital was given on October 30.

The St. Ambrose Music Club began its twenty-seventh season on October 10 by giving a recital, Hearing America First, at the Hotel Taft. The program comprised American compositions for voice, piano and violin, each of which was delightfully rendered by the club members and three guests, who were Mildred Imrie and Jenny Lee, sopranos, and Mabel Deegan, violinist. The program was prefaced by the reading of a paper on the Forecast of Musical Events, by Mrs. George Hill MacLean, president.

On October 31 Sprague Memorial Hall was filled to its capacity by an audience eager to pay its homage to Yale's professor of the history of music, Bruce Simonds, whose brilliant and temperamental playing is always listened to with intense interest. Famous Compositions by Celebrated Composers was the caption of his program, which included numbers by Bach, Beethoven, Schumann, Schubert-Liszt, Debussy Brahms and Chopin. Mr. Simonds' playing revealed fine technic, variety in tone color and a fine sense of proportion and musical values, coupled with artistis seriousness. He gave genuine delight to his audience and was instrumental in raising a goodly sum for the Vassar College Salary Endowment Fund, this recital being the first of two which he is giving for this fund.

G. S. B.

### Anna Case's Success in the West Continues

The West and Middle West are acclaiming Anna Case in her numerous concerts this fall. Everywhere large audiences greet her and indulge in the beauty of her voice, the refinement and skill of her singing, as well as the charm of her personality and personal appearance.

The Illinois State Register of Springfield, dated November 11, in a lengthy review said in part: "A voice of great



beauty, technical skill and a finished style and with her superlative art was combined beauty of person and charm of personality. In her delivery of the various songs on her program she sang with a lovely voice, clear diction, exquisite sentiment and charm of feeling. Her splendigift of interpretation is one of her most pleasing qualities, likewise her versatility, her ability to swerve from a brilliant aria to a lilting melody rendered with bewitching humor. Her entire recital was an artistic triumph."

In speaking of her singing of the aria from Boheme the same paper said: "Here the singer was at her best and the whimsically appealing little story of Mimi with its pathos and its beauty poured from the singer's throat in golden tones."

the whimsically appealing little story of mann which pathos and its beauty poured from the singer's throat in golden tones."

The Journal of Lansing, Mich., November 9, headlined a long review as follows: "Colorful Concert of Anna Case, soprano, fair as the angels she sang of." In part the article ran: "Anna Case, fair as the angels she sang of, appeared at Prudden Auditorium, Wednesday evening, and proved herself mistress of the art of concert giving. For to the singing of each number was added an intelligent use of pantomime, a winsome play of facial expression, that utterly transformed old favorites and insured a welcome for each new one."

### Cavelle-Dieterle at Salon Musicale

Cavelle-Dieterle at Salon Musicale

Erna Cavelle, soprano, and Kurt Dieterle, violinist, gave the musical program at the first of a series of Sunday salons for the New York League of American Penwomen, at the home of Mrs. P. J. White, 270 Park avenue, Sunday afternoon, November 12. Miss Cavelle grows steadily in favor with her audiences and her voice has shown a surprising development this season. Her tone is of a round, beautiful quality, freely produced and of good volume and resonance. Her clean attacks and her diction are also commendable. On the Sunday program she offered a group of Russian songs and a group by modern American composers, including Huerter, La Forge and Cadman, in all of which she was enthusiastically received. Kurt Dieterle showed in his rendition of a movement of the Lalo Symphonie Espagnol and a group of shorter numbers that he has an unusually fine natural talent combined with technical skill, sincerity of interpretation and refinement of style. His tone is smooth and rich, and he also won appreciative applause. Edna Horton accompanied both the artists. Dr. Sigmund Spaeth, music critic, spoke interestingly on the subject of music.

### Mme. Liszniewska Opens Season

Mme. Liszniewska Opens Season

Marguerite Melville Liszniewska, pianist and composer, head of the piano department of the Cincinnati Conservatory of Music, is going to have a very busy season both as teacher and pianist. Her first appearance this season was at a gala concert, given by the Three Arts Club at the Emery Auditorium for the benefit of its remodeling fund. She played a group of piano solos, and, with Emil Heerman, concertmaster of the Cincinnati orchestra, Grieg violin sonata, op. 45.

Mme. Liszniewska's husband, Dr. Karol Liszniewska, until this summer was connected with the Polish Embassy at Washington but resigned to join the faculty of the Conservatory where he is to teach piano, hold sight reading and chamber music classes and direct a vocal quartet. He is also lecturing upon the symphony programs to be given by the Cincinnati Orchestra under the direction of its new conductor, Fritz Reiner.

# Macmillen Fills Many Southern Engagements

Macmillen Fills Many Southern Engagements
Francis Macmillen, violinist, opened his fall tour at
Columbia, Mo., on October 23, when he met with splendid success at a recital at the University of Missouri, under the auspices of Phi Mu Alpha. Other appearances on this trip, many of which are return engagements, include Athens and Atlanta, Ga., St. Louis, Birmingham, and Iowa City. Arrangements are now being completed by his management, the Universal Concert Bureau, Inc., for a later winter tour as well as an extensive one in the spring.

### Three Concerts in Week for Marsh

Helena Marsh will have three concerts within the week beginning December 7. She will be heard in Carlisle, Pa., Williamsport, Pa., and Easton, Pa.

# SONATA RECITALS

FRANCIS

and

Kortschak

HUGO

# Press Comments on Aeolian Hall Recital, November 17, 1922:

New York Tribune: The sonata recitals of Francis Moore and Hugo Kortschak are coming to be a pleasant annual feature of the mu-sical season. . . Their playing last night showed excellent team work.

New York Times: Both artists played in a manner that affirmed their musicianship.

Morning Telegraph: capable artists gave an interpretation and expression which crowned their performance with notable artistic success.

New York Herald: The performance of the two musicians showed admirable under-standing and skill. Their style and balance in the Bach music were, indeed, excellent.

Management: Evelyn Hopper

Aeolian Hall, New York

# SK GANNA

CHICAGO TRIBUNE, PARIS, OCTOBER 22, 1922. (Lyric Soprano)

THE NEW YORK HERALD, PARIS

WEDNESDAY, OCTOBER 13, 1922

# TOULOUSE HEARS MADAME WALSKA SCORE SUCCESS

# Crowded Audience Applauds Her Warmly

BY INIVING SCHWERKE

(The Tribunc Foreign News Service)

(The Tribune Foreign News Service)
TOULOUSE, Oct. 22.—I had the
pleasure while in Toulouse over the
weekend of hearing Mine. Ganna
Walska's concert
in this interesting
town. In spite of
bad we ather,
enough music
lovers came out
completely to fill
the Salle Rouget,
one of the
quaintest concert
halls imaginable, one of the quaintest concert halls imaginable, with its dusty walls, candelabra, o'ld engravings, and busts of com-



posers.

Mme Walska's Mme Ganna V
Toulouse appearance is a success to her credit. Walska's Mme Ganna Walska

sang classical, romantic, and modern songs and in all of them pleased her listeners.

# Calls Personality Into Play.

In addition to her vocal accomplishments, she has a lot of personality which she does not hesitate to use. She sang two songs from Mozart—one from "L'Enlèvement au Sérail," the other from "The Marriage of Figaro." Both were stylistic renditions.

ditions.

The selection from Rimsky-Korsakoff's opera, "Le Coq d'Or," which
Mme. Walska sang in Russian, and
"Oh, Ce Parfum d'Enfance dans la
Prairie," by Charles Bordes, concluded her second group and showed
her quite as much at home in that
kind of music as in that, of more
classical bend.

Andre Caplet's "En Regardant Ces
Belles Fleurs" was received with

enthusiasm.

## No Signs Of Nervousness.

No Signs Of Nervousness.

If Mme. Walska was nervous at any time during the concert; she was the only person who knew it, for the audience could have discovered no such indication.

Mme. Walska was assisted by Mme. Moreau-Leroy, planist, and M. Marechal, cellist, Mme Moreau-Leroy played the accompaniments and also a group of solos by Enesco, Debusey and Albery. She played interestingly and convincingly and was well received.

# **BAYONNE, 20 OCT. 1922.**

Madaine Ganna Walska, douée de moyens wocaux très riches, surtout dans l'aigu, a n'abord égréné toute la série des vocalises les plus étourdissantes dans « L'Enlèvement au Sérail » (air de Constance), page lun peu vieillie de Mozart. Son interprétation en italien des « Noces de Figaro » (air de la comtesse) et celle, en russe, du « Coq d'Or » de Rimsky-Korsakoff, ont été particulièrement heureuses. Mais c'est dans cette pago de Gounod à lacuelle un long usage m'a rien fait perdre de sa beauté, son «Ave mariar, que la cantatrice a remporté son plus grand succès grâce à la sobriété et à intense piété qui ont caractérisé son exéUNDELETED AND UNEDITED CRITICISMS OF FRENCH AND ENGLISH PRESS-PROOF OF THE SUCCESS OF HER RECENT CONCERT TOUR OF TEN CITIES THROUGHOUT FRANCE.

STYLE VOICE CHARM GRACE DICTION PERSONALITY INTERPRETATION

Mme. Walska has been engaged by the Pasdeloup Orchestra to sing Beethoven's Ninth Symphony under the direction of André Caplet.



Photo by Mishkin, N.

Programs will include classical numbers of Mozart, Bach and Handel, also operatic airs from Lakme, Rigoletto, Traviata, Romeo and Juliet, Coq d'or, Manon, as well as songs in Polish, French, Russian, English, German and Italian.

CAHORS, 25 OCTOBER 1922. ANGOULEME, 19 OCT. 1922.

liste à la réputation déjà grande mit au service des maîtres inscrits au

Concert ordre, qui se manifestèrent aussitôt malLe concert donné hier soir par gré le « trat » inséparable des débuts.
Mme Ganna Walska avec le concours Soprand-dramatique, au timbre solide et
de M. Maurice Maréchal et de M. Mosonore, habilement travaillé, c'est la voix
reau-Leroy, fut des plus intéressants, quiconvient encore plus au théâtre qu'au
Mme Ganna Walska, chanta avec concert. La diction se ressent de l'acbeaucoup de charme deux airs de cent polonais du pays d'origine, et de
Mozart dont la musique pleine de l'accent américain du pays d'adoption.
grâce trouva en elle une interprète d'alleurs, ce fut en italien que Mme
fidèle; des mélodies de Charles Borfidèle; des mélodies de Charles Bordes, Rimsky-Korsakoff, Caplet etc.,
nous permirent d'apprécier pleinement son talent.

M. Maurice Maréchal, violoncelliste à la réputation déjà grande mit
au service des maîtres inscrits su
te succès, — un succès qui présage cede succès, — un succès qui présage ce-lui qu'elle remportera prochainement à programme un son ample et vibrant, Paris, à l'Opéra, quand elle jouera le une technique sûre et la plus parfaite « Rigoletto » de Verdi, entourée d'une compréhension des œuvres interprétées: C'est un très grand artiste.

Nous apprécièmes aussi les qualités pianistiques de Mme Moreau-Leroy, brillante virtuose.

# Ganna Walska Opens Tour Here

Wife of H. F. McCormick Warmly Applauded by Large Audience at Tours.

(Special to the Heraid.)

TOURS, Tuesday. — Mrs. Harold F. McCormick, well known in the operatic world as Mme. Ganna Walska, who is now on a concert tour in the French provinces, made her début before the French public at the first concert of the series here last night in the Salle des Conférences. Mme. Walska had a splendid reception by a full house, being warmly applauded in the various numbers of her program, particularly in Claude Debussy's "Reflets dans l'Esu" and in Léo Delibes' "L'Air de la Forêt."

Everyone admired the sweetness of fonce and the power of Mme. Walska's singing and the verve with which she attacked the most difficult passages of the selections. The singer wore a light-blue dress, décolleté, with a deep V at the back and ornamented with pearl and diamanté embroidery. Her jeweiry comprised a triple string of pearls.

Mme. Walska will be heard in ten different towns of France. After the completion of her tour she will give a grand concert at the Paris Opéra. Prench public at the first concert of the

CHICAGO TRIBUNE, PARIS, OCTOBER 17, 1922.

# MME. WALSKA WINS CRITICS' PRAISE

(The Tribune Foreign News Service) TOURS, Oct. 17. - Mme Ganna Walska, wife of Mr. Harold F. Mc-

Walska, wife of Mr. Harold F. McCormick, scored a great success in her concert before a fashionable audience here last night.

Her voice was clear. Her rendition of Enesco's "Toccata," Debussy's "Reflets dans l'Eau," and Gounod's "Ave Maria," in particular, won enthusiastic applause. She did not display the slightest trace of nervousness.

"I am happy to be known here only by my work," said Mme. Walska to The Tribune's correspondent. "I only hope that some day I shall be appreciated as much in Chicago."

Mme. Walska will not use the name of her husband on her tour through the center of France, "which now takes her to Limoges and other important cities.

Comment of the Tours newspapers this morning was highly eulogistic, Mine. Walska being called a great prima donna by all the critics.

# TOUR BEGINS JAN. 15th

(Exclusive Management) JULES DAIBER Concert Bureau Aeolian Hall, N. Y. KNABE PIANO

## GOTHAM GOSSIP

GET-TOGETHER DINNER OF THE N. A. O.

GET-TOGETHER DINNER OF THE N. A. O.

Responding to invitations to a Get-Together Dinner of the National Association of Organists, Reginald L. McAll, chairman, and some seventy members and guests sat down to an excellent feast at the Lyons restaurant, November 20. Chairman McAll first of all introduced Tali Esen Morgan, "father of the association," who said a few words. President Noble welcomed the gathering and ex-President J. Christopher Marks responded to the wish to hear from him. Louis Dressler, of the Musicians' Club (where the N. A. O. now have headquarters), said they were happy to have such friendly relations. Then Organist Doane of the Church of the Incarnation, with his quartet (consisting of Elsie Teedy, soprano; Mary Allen, alto; James Price, tenor, and James Stanley, bass) "rendered" parodies on the Rigoletto quartet and Lucia sextet, convulsing the hearers. Thomas Safford, of St. George's P. E. Church, gave an imitation, in costume, of a "returned missionary," the Very Rev. Henry Lord Deliverus, and also musical skits based on nonsense take-offs on Handelian oratorio, some "futuristic" music, etc. The company evidently hugely enjoyed the affair, and many congratulations were tendered Messrs. McAll and Noble.

A few additional notes made at the time include the fact that this period marks the tenth anniversary of President

enjoyed the affair, and many congratulations were tendered Messrs. McAll and Noble.

A few additional notes made at the time include the fact that this period marks the tenth anniversary of President Noble's life in America; he mentions it as a "most happy time." Mr. Morgan alluded to the "wonderful organ" installed in Ocean Grove in 1908; with its cement boxes, "thunder-box" and other features, it was a Hope-Jones curiosity. The amazing get-up of John Doane and his singers will not soon be forgotten, for they appeared in costumes of distinctive originality. Mary Allen, "Gypsy contralto," singing with exaggerated, highly temperamental voice, plus snuffles and weeps, and acting inimitably; the outrageous piano accompaniments by Doane; Tenor Price's fine voice; the long, sensational high D in basso; Stanley's nonsense-song, and Stafford's "All-atmospheric" skit on the moderns, all this caused shrieks of laughter. Altogether it was an evening of innocent pleasure, and put the group of organists "On the map" as fun-lovers.

Women's Philharmonic Society Meets.

WOMEN'S PHILHARMONIC SOCIETY MEETS.

Women's Philharmonic Society Meets.

The twenty-fifth anniversary of the Women's Philharmonic Society, and the tenth of its president, Mrs. Leila L. Cannes, was celebrated by a joint recital by Elizabeth Topping, piano, and Mary Rose Walsh, soprano, studio 819-824, Carnegie Hall, November 12. Piano numbers were played by Miss Topping with beautiful tone and interpretation, and Miss Walsh sang charmingly. A large audience greeted both artists with unstinted applause, in which the talented accompanist, Rosamond Crawford, received a full share; they gave several encores. Florence Foster Jenkins, president of the Verdi Club, guest of honor, in an interesting speech emphasized the point that all artists should be paid for their services, and related some of her early struggles for recognition as a vocalist. Mrs. Cannes heartily agreed, saying that while the society had given an appearance, furnishing programs and public notices, it hoped in the near future a fee would be paid.

Scholarships are offered by the society to talented members—Mrs. Cannes and Hattie Sternfeld, piano, and Elizabeth Patterson and others, vocal scholarships. Mrs. David Graham and Mrs. Motel Falco were the reception committee, Grace Hartley was hostess, and Kate J. Roberts, chairman of press.

an of press

HELEN HARRISON MILLS' RECEPTION

HELEN HARRISON MILLS' RECEPTION.

Grace Hamlin, state chairman of Extension, New York Federation of Music Clubs, issued invitations "To meet informally Helen Harrison Mills," director of the publicity department, National Federation of Music Clubs, November 20. There were present many well known musical lights, who enjoyed meeting this distinguished and capable lady, including C. M. Tremaine, head of the Bureau for the Advancement of Music; Edna Marione, president of New York Federation of Music Clubs; Cecil Arden, Metropolitan Opera Company; Miss Van Voorhis, ex-secretary, New York State Music Teachers' Association; Augusta Gloria Marks, Miss Joseph, Kenneth S. Clark, head of the department of Community Music, "O. K." Patterson, and others.

COURBOIN'S WANAMAKER AUDITORIUM RECITAL

On November 22, when all the pianistic musical world was supposed to be at the Paderewski recital, a large audience nevertheless gathered to hear the Jewel Concert Organ

at the Wanamaker Auditorium in the sixth recital played by Charles M. Courboin. The catholicity of taste and large repertory of this organist was again in evidence, for he played works beginning with Mendelssohn, continuing through modern French, English and German composers and closing with the Ride of the Valkyries.

Os-Ke-Non-Ton, "Mohawk Singer"

Os-Ke-Non-Ton, "Mohawk Singer".

Os-Ke-Non-Ton, the American born Mohawk Indian, a pupil of Regneas, spent the early years of his life among his people in the Grand River Reservation, Canada. He gives recitals interpreting the Indian music, sometimes using the wigwam on the stage, with drums and other Indian equipment. This combination, most picturesque and effective, was recently heard in the grand ballroom Waldorf-Astoria Hotel, where it was much applauded. Clara M. Benson, of Springfield, Mass.; L. S. Baker, of Amherst; Charles F. Warner, school principal, and others, have given Os-Ke-Non-Ton testimonials attesting to his delightful educational recitals.

BALDWIN WEDNESDAY AND SUNDAY RECITALS AT CITY COLLEGE

At four o'clock Wednesday and Sunday afternoons, until December 20 (when there is an interim until January 7), Prof. Baldwin continues his recitals on the grand organ in City College. Beside playing organ works and arrangements for that instrument, he always includes a work by an American composer. Represented on these programs for the next month are Pietro A. Yon, Arthur Foote, Carl McKinley, Gordon Balch Nevin, Dezso d'Antalffy and Joseph Bonnet. Sunday afternoon, December 3, four o'clock, he will play a program of arrangements from works by

HAZEL GRUPPE PUPILS PLAY

A recital by piano pupils of Hazel Gruppe took place at the Brooklyn Conservatory, November 18, the pianists being from intermediate and advanced grades. Assurance and

GOLIBART

His voice is trained to the last degree of art

and his singing is akin to per-

Richmond (Va.) Times

VICTOR

other instruments in the lecture. Max Jacobs aids in selecting the music and artists.

DICKINSON TALKS TO MINISTERS

Clarence Dickinson gave an address before "Theta," an Association of the younger ministers of New York City and vicinity, on Nevember 13, on the subject Music in the Church Service and the Relation of Minister and Organist. Although ministers frequently address organists, this is probably the first time that an organist has been asked to address an important body of ministers.

Dr. Dickinson's fall recital season opened October 19 with a recital at Allentown, Pa., in connection with the dedication of the new Asbury Church and its four-manual organ. Other immediate dates are Wellesley, Mass., Scarsdale, N. Y., Greenwich, Conn., Albany, N. Y., and New Haven, Conn.

Samuel Furedi at Summerfield Church

SAMUEL FUREDI AT SUMMERFIELD CHURCH

Samuel Furedi, Hungarian cellist, former professor of that instrument at the Academy of Music of Budapest, Hungary, appeared as special soloist at the Rally Morning service at Summerfield Church, Port Chester, November, 26. Although he has been in America but a short time, he has already had many fine successes. Recent engagements included the Petoefi Society, in honor of the Centennial of the Hungarian poet-patriot, when he played two solos, and encores; at the Journalists' Club, for the Labor Lyceum, Newark, in various New York churches, etc. His numbers Sunday morning included the favorite, The Swan, and Tschaikowsky's celebrated Plaintive Melody.

ACTIVE WARFORD PUPILS.

ACTIVE WARFORD PUPILS.

Vocal pupils from Claude Warford's studio are filling many engagements. Florence Otis, soprano, sang in New Haven, November 10. Mary Davis, mezzo, sang the same day in recital at Montclair. Elizabeth Janes was heard in Suffern on November 24, and will appear at the Hotel Astor on December 11. John Arden, tenor, had Paterson appearances booked for November 24 and 25, Harry Puder, baritone, sings in Plainfield December 9, and Marjorie Lauer, soprano, and Walter Koch, baritone, at the Hotel Astor. December 13.

Thomannon in Bronxville Concert.

THOMLINSON IN BRONXVILLE CONCERT.

THOMLINSON IN BRONXVILLE CONCERT.

A concert at Westchester Park Woman's Club, November 9, had as participants Misses Hickok, Strong, and Mayer, soprano, alto, and violinist; George Mabee, tenor, and Theodore Strong, accompanist. Mr. Thomlinson sang two songs by John Prindle Scott, also Strauss, Sanderson, and O'Hara, with artistic interpretation, excellent quality of tone, resonance and color. The soprano had a smooth and pleasing voice, while the alto showed considerable style in her aria and songs. Violinist Mayer played well and Mr. Strong furnished very sympathetic accompaniments.

Grasse Plays Violin and Organ in Port Chester.

GRASSE PLAYS VIOLIN AND ORGAN IN PORT CHESTER. GRASSE PLAYS VIOLIN AND ORGAN IN PORT CHESTER.

"Edwin Grasse, that amazingly gifted blind man, who has been called 'three-in-one,' for he plays violin, organ and composes equaly well" (quoting Rev. W. R. McDermott), was soloist at Summerfield M. E. Church, November 12. He played St. Ann's prelude (Bach) with fine accuracy, and his own festival march on the organ; also two violin pieces by Gluck and Mozart. In all these he was heard with closest attention, gaining the interest of every one in the large congregation; this is his second visit to the church within a year. Marie De Kyzer, soprano; the Gloria Trumpeters; Albert Wiederhold, baritone, and Richard Crooks, tenor, are the soloists for the immediate future.

F. W. R.

technical efficiency marked their playing, and worthy of special note was the serious work of Master Buonocori and Bessie Messenger. Other young pianists were Misses Longo, Schroder, Glasstein, Seiken, Bossert, Kusiwitz and Mme. de Hoft. They played works by MacDowell, Jensen, Beethoven, Schumann, Chopin and Moszkowski.

THE L. D. BOGUE CONCERT MANAGEMENT 130 West 42nd Street, New York

fection.

Dispatch.

CAPOUILLIEZ PRESS PRAISES

CAPOULLIEZ PRESS PRAISES

Francois Capouilliez continues winning many praises from the press in his extended tour through the West. The Lansing, Mich., News says: "A varied concert of exceptional merit was given." Reference is made to the powers of his wonderfully melodious bass voice, and Arthur Zack, cellist, and Edith Gyllenberg, pianist, are also praised. The writer knows this is well deserved in Mr. Capouilliez' case, for he has made splendid artistic progress under Mme. Von Feilitzsch. Feilitzsch.

ORCHESTRA COURSE AT HUNTER COLLEGE

A remarkable course is now in progress at Hunter College, known as a course in the orchestra and its instruments. It is given in connection with the series of Hunter College concerts by the Philharmonic Society. It is an intensely practical course, carefully prepared and arranged. Each instrument is featured indivdually, and associated with the

A "Landslide" for Gay MacLaren

The following letter has been received by Gay MacLaren's manager, Caroline Evans, which is only one of the many similar ones received after this artist's appearances:

School of Fine Arts-O'Klahoma College for Women
Chickasha, Okla., October 24, 1922.

ffice of the Dean.

y dear Miss Evons:
A victory: "It was a landslide!" I can't begin to tell you what
t experience Miss MacLaren's appearance was for our student
dexperience Miss MacLaren's appearance

A victory! "It was a landslide!" I can t begin to our student A victory! "It was a landslide!" I can t begin to our student body.

She gave "Bought and Paid For," and the audience was absorbed;
She gave "Bought and Paid For," and the audience was absorbed war horse in the matter of dramatic entertainments, and I find myself prone to be critical where I wish I might be merely receptive, but Monday night I was as thrilled as the youngest.

Our president said he considered it the greatest treat we have ever had, and we have had some of the best in all of the artistic professions, Aside from Miss MacLaren's artistry, she is herself so delightful; she was gracious, cordial, and—natural.

I knew I wanted to have her here but I did not know I would want her again so soon. She says she will be in Kansas in January and that we might be able to date her again at that time. Will you please let me know if that will be possible?

Thank you many times for making it possible for us to have Miss MacLaren with us.

Very cordially.

(Signed) Francis D. Davis.

GIGLI's

Only Vocal Teacher, MAESTRO ENRICO ROSATI New York Studio Now Open

21 West 58th Street

Phone Plaza 6680

DENIS TED SHAWN

October, November, December Booked January, February, March Now Booking

Exclusive Management: DANIEL MAYER

Acolian Hall New York

ROBERT RINGLI

American Baritone

Management: R. E. JOHNSTON 1451 Broadway **New York City** KNABE PIANO

# RICHARD HAGEMAN

Conductor Chicago Civic Opera

Teaches exclusively at

# CHICAGO MUSICAL COLLEGE

ENROLLMENTS NOW

Private Lessons

Classes in Art of Accompanying

Classes in Repertoire-Interpretation

Classes in Opera

# SUMMER MASTER SCHOOL

June 25 to July 28, 1923 (Five Weeks)

# FREE SCHOLARSHIP

Mr. Hageman has consented to award a Free Scholarship of two private lessons weekly to the vocalist who, after an open competitive examination, is found to possess the greatest gift for singing. Application blank now.

# DR. FERY LULEK

Dr. Fery Lulek, notable singer and teacher, is now on the permanent faculty of the Chicago Musical College. The brilliant success of Dr. Lulek on the concert stage and in the studio is well known to the musical public. As a vocal instructor this eminent artist makes a specialty of perfect voice production, and the great and ever-increasing demand for his students by managers of opera and concert, choir directors, etc., is the result of the admirable work which they have accomplished under his tuition.

For further details concerning Dr. Lulek's teaching or information concerning the Vocal Course, apply to

FELIX BOROWSKI, President CARL D. KINSEY, Manager

COLLEGE BUILDING 624 S. Michigan Ave., Chicago, Ill.

# USICAL OURIER Weekly Review or m World's Music

MUSICAL COURIER COMPANY, INC. VILLIAM GEPPERT. ALVIN L BCHMOEGER. 437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4392, 4393, 4394, Murray Hill
Cable address: Musteurier, New York

unber of Merchants' Association of New York, National Publishers' Associa-n, The Fifth Arenus Association of New York, Music Industries Chamber of mmerce. The New York Botary Chub, Honorary Member American Optimiser

ALVIN L. SCHMOEGER ... LIEBLING ..... Editor-in-Chie

O. OSGOOD ILLIAM GEPPERT ANK PATTERSON ARBNCE LUCAS ALBERT RIKER

CHICAGO HEADQUARTERS—JEANERY COX, 828 to 838 Orchestra Building. Chicago. Telephone, Harrison 6116.

BOSTON AND NEW ENGLAND—31 Symphony Chambers, 246 Huntington Ave., Boaton. Telephone, Back Bay 5534.
LONDON. ENG.—Chean Salmentingers (in charge), Selson House, 85 Queen Victoria street, London, E. C. Telephone 646 CHy. Cable address Musicuriar, London, IEELLAN, GERMANY—CRAMA SARMINTHORN, Schollingstrass e., Berlin W. 9.
PARIS, FRANCE—London's Taylor, 46 Rue Sponting.

PARIS, FRANCE—London's Taylor, 46 Rue Sponting.

Apply at the main office.

ISCRIPTIONS: Domestie, F. ve Dollars; Canadian, fitx Dollars. Foreign, Dollars and Twenty-five cents. Bingle Copies, Fifteen Cents at News. Company, New Louise, Tester St. American News Company, New & General Distributing Agents. Western News Company, Chicago, Western Tributing Agents. New England News Co., Eastern Distributing Agents. New England News Co., Eastern Distributing Agents. Kernel Company, New Sci., Ltd., Agents for Sydney, Melbourne, Britshane, Adelalde, Trainaian News Co., Ltd., Agents for Sydney, Melbourne, Britshane, Adelalde, The Company, Ltd., Bream's Lings, Louise, E. C., & Rangiand.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hetels and kingungs in Europe.

Copy for advertising in the MUSICAL COURLER abould be in the hands of the Advertising Department before four e'clock on the Friday previous to the date of

red as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA Published every Saturday by Musical Courier Company
Devoted to the Interests of the Plano Trade.

NEW YORK THURSDAY, NOVEMBER 30, 1922 No. 2225

Thanksgiving Day and no Parsifal performance at the Metropolitan! Truly a cause for Thanksgiving in the minds of those persons who detest Parsifal as a mockery of religion and an insincere work of art, and there are surprisingly many such musical men and women.

Los Angeles is unfortunate in the loss of Mrs. Michael J. Connell, first vice-president of the Philharmonic Orchestra, who was killed in an automobile accident. Mrs. Connell had been actively interested in the Philharmonic Orchestra from the time of its inception and a vital factor in its success.

Artists have been severely criticised for asking for their money in advance of a concert, but it would seem in some cases they are justified. Recently, in a Middle Western State, bordering on the Great Lakes, where two well known artists appeared at a concert, one of the artists insisted upon being paid in cash, while the other, perhaps to be more gracious in the eyes of the local manager, accepted a check. To the latter's surprise this check was returned marked insufficient funds and it was then that the artist who got the cash laughed long and loud at his gracious fellow-artist.

New York has discovered a very gifted young author named Shakespeare. At present his Hamlet is running here, his Merchant of Venice is to be revived shortly, there will be two different productions of Romeo and Juliet, and Arthur Hopkins is doing a modern play called Shakespeare. The Metropolitan Opera House, not to be outdone in the movement, has replaced Gounod's Romeo and Juliet in its repertory, although it must be conceded that the selection was made before the dramatic produc-tions were announced. The Gallo Opera Company was the first in the field here this season, with its presentation of Verdi's Otello at the Century Theater early in the autumn.

Our idea of the ultimate pig among concertgoers is one of the subscribers to the Philadelphia Orchestra's New York series. He—it's a man—sits in row Z, way over near the end of the uneven numbered seats, and brings a box of candy with him, evidently under the impression that he is attending a circus. Last week he selected a particularly beautiful and quiet passage in the andante of the fourth Brahms symphony to take the oil paper wrappings off the box and the candy itself recorded a piece in the candy itself. off the box and the candy itself, popped a piece into his mouth, and set there vulgarly chewing, utterly indifferent to the fact that he had disturbed the entire corner of the hall where he sat. Why such a one subscribes is hard to imagine.

That the midsummer series of concerts by the Goldman Band is to be transferred from Columbia University to Central Park, as announced in another column, will be good news to many. These concerts are a most important contribution to New York's summer music season and the more centrally located they are the more they will appeal to the public at large, some of whom have found Columbia University a long way out, though the concerts there have always drawn capacity audiences. There will be a larger space in Central Park and more room for expansion, and the move will be approved by all.

### PADEREWSKI'S TRIUMPH

In every sense of the word, Paderewski triumphed completely and conclusively at Carnegie Hall on Wednesday afternoon, November 22, when he made his New York reappearance after an absence of several years from the concert platform of this city. What intervened during the period of his musical retirement is so familiar to everyone that it needs no recapitulation at this moment. It stands in no relation to Paderewski's musical art, except that it heightened interest here last week in his personality and stimulated curiosity as to whether his cessation from practising the piano and the general strain of his political experiences and adventures had im-paired his technic, affected his musical concentration, and changed his style of performance and interpre-

As has just been said, Paderewski triumphed, and this means that his hold on his instrument, his music, and his concert public, remains as strong as it was before he became a figure in other matters than those merely tonal.

The tremendous tribute that greeted him upon his entrance at Carnegie Hall—when the entire audience arose and applauded for several moments—was in itself a proof that Paderewski's place in the hearts of his admirers is enshrined with affection and admiration.

And now as to his piano playing. His power of personality still dominates everything he does musically, for while many of his conceptions and presentations run counter to the traditional versions accepted by most listeners as obligatory, nevertheless the in-tellectual force, artistic authority, and vivid imagination of Paderewski are such that he makes his readings intensely fascinating, and to most of his auditors, thoroughly convincing. The few who might remain doubters never, however, question the dig-nity, refinement, and truthfulness with which Paderewski treats his art. If he does not do everything that everyone expects, he proves that he is independ-ent and original, and perhaps therein lies another secret of his great and lasting success.

Paderewski is master of the keyboard and all its possibilities. He makes it reveal its fullest powers of expression in every way. His manipulation of tone and pedal is in itself an amazing accomplish-He is not afraid to call forth the greatest possible fortissimo clangor when he desires it, and he sets no limits on his emotional abandon when he desires to sigh and languish and weep through the medium of his keyboard. Never, however, does he lapse into maudlin sentimentality. For the most part, an almost aggressive masculinity marks his

playing.
Mendelssohn's Variations Serieuses, which came first, showed traces of the pianist's nervousness, but in Schumann's C major fantasia he had himself under fine control and proclaimed the heroic strains in the work as effectively as he uttered its strongly romantic tinge. The last movement was a lovely piece of "singing" on the piano, phrased exquisitely and colored with delicate taste.

Beethoven's Appassionata sonata had nobility, and tender feeling as reflected in Paderew-ski's giving of it. The writer of these lines liked the variations and the finale best.

Chopin's G minor ballade blazed under Paderew ski's fingers. In the nocturne, op. 37, No. 2, he told a tale of wondrous tonal beauty. The op. 24, No. 4 mazurka was a gem of irresistible rhythmic nuances

and whimsical caprices in rendering. The C sharp minor scherzo had a big, passionate, leonine delivery.

Of rare loveliness was the Liszt Au bord d'une Source and the F minor etude, both of which Paderewski caused to sparkle and glitter with iridescent execution of runs, trills, cadenzas. It was charming and delicious to the ear.

Roars and roars of applause greeted every num-ber on the program and there were encores upon

Paderewski has come back as potent a piano artist as ever and happily he seems likely to remain so,

# DOING THINGS

Word comes from Philadelphia, where a board meeting of the National Federation of Music Clubs was held recently, that two highly important and significant resolutions were passed. The first was, that the program of the next convention, to be held at Asheville, N. C., the week of June 10, 1923, is to be an all-Amerthe week of June 10, 1923, is to be an all-American program; the second was, that all of the music clubs of the country be asked to see that at least one-half of the artists engaged for their programs be American artists.

This is the first time that the National Federation of Music Clubs has taken such action. tt is probably the first time that any American program of such magnitude has been undertaken. Already scoffers are at work, saying that the thing is impossible, that there are no American compositions of sufficient magnitude and merit to hold attention through all of this convention. Already there are those who protest that, without some great foreign stars, world-beaters, it will be impossible to arouse proper enthusiasm for the musical productions and offerings.

That sort of criticism is not bad but good, not harmful but beneficial. It will serve a use-

purpose. One of the chief obstacles to promotion of American musical art and American musical artists has always been the fact that our people have not yet awakened to the necessity of making a sincere search for the best that our country offers. Almost invariably it will be found that the compositions played and the artists cho-sen to play them will be local, or that the choice will be guided by friendship. A few artists, and a few composers, are of such national repute that they are heard in the natural course of things, but the majority are often felt to be hardly worthy of investigation. It is so much hardly worthy of investigation. It is so much easier to cling to a big name or accept the advice of a friend than to strive sincerely to get a real knowledge of available talent. In that way the progress of some really great artists is retarded by neglect.

But it may be presumed that the clubs belonging to the Federation will now be put to it to carry on a really careful investigation, to become

familiar with the qualifications of those whose names are perhaps only vaguely familiar. That will be a good work. It will act in the way of a clearing house for musical talent.

No less important is the fact announced by the Buffalo Symphony Orchestra that at each concert of their series one composition by an American composer will be given. American composers are asked to send in their scores and

the best will be considered for performance. This is excellent. But could anything better illustrate the present condition of affairs than this very invitation to composers to send in their scores? During the past twenty or twenty-five years a dozen or more prizes have been given for orchestral compositions; many orchestral compositions by Americans have been given by our symphony orchestras; some have been given abroad, and a few have been published. Yet there is so little knowledge of all this that a conductor finds no available list of such works, but must ask for scores, and go through the herculean task of looking them through and selecting the best.

It is time some association or organization made a carefully compiled list of the best available work by A mericans so that no orchestra conductor hereafter could ever have an excuse for not performing them, or be put to the labor of picking the best out of a lot of amateur man-uscripts, such as this invitation is likely to

However, let us all be thankful that the Federation of Music Clubs and the Buffalo Symphony Orchestra are doing things. It is by doing things that we arrive, by doing things that we learn what is best to do and best not to do. And let us hope that the artists and the compositions that are successful at Asheville and at Buffalo will not afterwards be shelved and forgotten in our mad rush for novelties, but will have their names recorded and will be heard again and again, as they will certainly deserve

Do your Christmas shopping early and subscribe for the MUSICAL COURIER for some musical friend, if you know any such person who is not already a subscriber to this paper.

# VARIATIONETTES

# By the Editor-in-Chief

"A New Novel About Genius" announces a book review headline in the Tribune, and before any of the opera singers become too excited, let us add that the title of the work is "The Voice of the Wilder-ness," the author is Richard Blaker, and his hero is Charles Petrie, a fictitious composer. The publisher is the George H. Doran Company.

. . . "Blocs in Congress and the Senate are becoming frequent," reports M. B. H., "but do you know any in music, beside Ernest Bloch and Jan Blockx, the Belgian?"

Industrious rival to M. B. H. is J. P. F. They usually land in this office with the same mail. J. P. F.'s current contribution is this: "I notice what you say about Park & Tilford's 'The Love of Three Oranges,' etc., and I am surprised you did not mention also the American District Telegraph Company's 'To a Messenger,' the Coney Island Steamboat Company's 'By the Sea,' and Lyon & Healy's 'I Am Thy Harp.'"

Suggestion of a change of title when certain tenors sing a well known song by Grieg: "Ich liebe Mich."

News comes of an Ohio man's invention of a glider able to remain in the air indefinitely. You can have three guesses as to why it reminds us of the National Conservatory of Music.

. . . "The courts have decided that Mme. Rappold cannot be evicted because she sings."—Exchange. An interesting legal point arises immediately. May landlords evict tenants who try to sing but cannot?

There is much talk about Coué and his new system of auto suggestion through which one improves in health and character by constantly repeating the formula, "Day by day, in every way, I am getting better and better." At last something practical for ambitious musicians whose talents do not seem to permit them to climb more than the foothill of Parpermit them to climb more than the toothill of Parnassus. Following out the Coué system, the musical disciple keeps saying to himself "Day by day, in every way, I am getting to be the greatest pianist (or violinist, or singer) in the world." Then comes the public appearance, the performer steps onto the stage, says to himself, "Now I am the greatest pianist (or violinist or singer) in the world," and triumph beyond compare follows forthwith. That is, if the artist does not forget to add to each repetition of artist does not forget to add to each repetition of the formula, the words, "And the public and the critics think so, too." . .

A newcomer to the ranks of musical horses is Arthur Middleton, and at Marlboro, Md., he ran second the other day-a thing which the real Arthur Middleton never does.

Of course the water in all the coolers at the halls where Paderewski plays is Poland water.

. . . The movies are moving indeed—forward and rapidly. At the Capitol Theater last week Strauss' "Heldenleben" was the concert number, led splendidly by Erno Rapee and played in the same manner by his men, and the large audiences received the performance with unmistakable approbation. Now let us hear from the film houses in Europe and especially the provided Germany. (Truth cially those in that so musical Germany. (Truth compels the sad admission, however, that the picture shown at the Capitol on the same program with "Heldenleben" was called "Trifling Women." Maybe the orchestra should have played the garden scene from "Parsifal.")

. . . And by the way, Composer Carl Breil's revealing letter about the inner workings of the illustrative "original" music written for moving pictures, brings a no less frank and interesting reply from composer Henry F. Gilbert:

No. 12 Ellery St., Cambridge, Mass.

No. 12 Ellery St., Cambridge, Mass. November 17, 1922.

To the Editor:

To the Editor:

I notice that in "Variationettes" for October 19 you have given me a lot of credit which doesn't rightfully belong to me. I overlooked the item at the time and didn't finally get it until my friend Joseph Carl Breil sung out that someone had inadvertently stepped on his corns, in the Musical Courier for November 9. The whole matter concerns a musical accompaniment to a moving picture film, which was a job I did last summer

The picture is called "Down to the Sea in Ships" and, inasmuch as it is distinctly a New England picture (scenes being laid largely in New Bedford, and the story concerning

itself largely with the old time New Bedford whaling ships, and the wild and somewhat heroic adventures of their crews), and being a native New England composer, I was commissioned by the company to design a musical accompaniment for their picture.

The company was at first desirous that I should compose an original score, and you have, in your friendly enthusiasm, reported that I have done so. But I, knowing the amount of time and labor which this involved, promptly declined doing so. No composer who had any respect for himself or his art would undertake such a large sized job in the short time allowed for doing this work. He could not begin to do himself justice. Of course there are plenty of fakers extant who would agree to do it. In fact I have heard one of these musical accompaniments which was claimed to be an original score, and have sat there and amused myself by spotting the quotations from here, there, and everywhere.

claimed to be an original score, and have sat there and amused myself by spotting the quotations from here, there, and everywhere.

The argument of the moving picture musical-accompaniment-man is this: "Why should we stop to compose when we can pick out and steal better stuff than we can make up?", and with this sentiment I heartily agree. Most of them can easily pick out ten times better music than they could compose, even if they lived to be as old as Methuselah.

When I obtained the commission to design this musical accompaniment, the first thing I did was to dig up my good friend Joseph Carl Breil and consult him with a vengeance. He said (or might have said), "The first thing you want to do is to buy a large, long, sharp pair of shears, and about a gallon of paste. Instinct will then teach you the use of these things." I was only too glad to get his advice, and have followed it, with the result that the "original" part of my score is well-nigh a negligible quantity. I contributed the overture, one of the motifs, a few harmonizations, etc. Naturally, I picked out and decided on the sequence of all the other music. It is (in fact) in being able to do this appropriately that the whole art (?) of the thing consists.

With best regards, and wishing you all prosperity, I am Yours sincerely,

HENRY F. GILBERT.

Speaking of Strauss, he is referred to elegantly by Paul Rosenfeld, in Vanity Fair, as "this boiled

Ballet music by Elgar? The announcement comes from London but does not occasion more surprise than the Paris news that d'Indy is writing an oper-etta, and Satie is doing a lyric piece, Paul et Vir-ginie. After all, were not Strauss, Leoncavallo, Puccini, and Mascagni impelled to compose a comic opera each? The only one of the quartet who suc-ceeded was Strauss, with his Rosenkavalier. Sul-livan and Offenbach, writers of real light music, always felt that they were called to do more serious work. Lehar too says that he ought to be doing work. Lehar, too, says that he ought to be doing grand operas. Liszt and Schumann, also, felt that they could create them but none came from their pens, except in isolated fragments. Beethoven tried and failed in grand opera. Wagner whispered to intimates that had he so desired, he could have become a great symphonist. He did, however, write a comic grand opera which is more of a grand opera than it is comic. Wolf always was attracted to the lyric stage and never found out that he was fitted to write only songs. Rubinstein, essentially a piano and song composer, tried his hand at oratorio, symphony, chamber music, opera. Is musical man never satisfied? N N N

The Sackbut (London) philosophizes in its Octhe Sackbut (London) philosophizes in its October issue about the value of music criticism in regard to helping or hurting the business of artists and speaks of "the 'I can't be bothered to read all this' attitude of the concert agents and managers for whose benefit the criticisms are reprinted. And these very people then say, 'Criticisms are not re-liable. Let us hear the artist.' So where is the value of criticism?"

R R R A new Haytian composer, successful in Paris, has just arrived in New York. His name is Elie—no, not Elie, Elie, but just plain Justin Elie. He is of African-French extraction and has written a ballet concerning itself with the ceremonials and rites of Voodcoirm. Voodooism.

"There has been quite a discussion in London," says the Musical Mirror of that city, "aroused by the entire neglect on the part of concert givers of works by Sir Edward Elgar, which called forth the following delightful comment from a correspondent in the Sunday Times: 'Let them give us a month's notice of an evening concert in Queen's Hall, under a first less explacted and conductor with a correspondent of the correspondent class orchestra and conductor, with a program devoted entirely to Elgar's second symphony, a manly interval for beer, and the first symphony—and I wager they will not have cause to regret their choice.'" Over here, provided we could be assured the "map-ly interval for beer," some of us would be

villing to listen to even more works of Sir Edward Elgar.

Again the London Musical Mirror: "So Rachmaninoff is proud that his Prelude has been turned into ragtime by the syncopation experts! The various interviewers who mentioned it to him during his stay in London expected him to burst forth in indignation. But the contrary proved to be the case. This was doubtless due to his long sojourn in America, where the most serious-minded musicians ap-parently agree that ragtime is deserving of a place in the sun." Our friend, the Mirror, has it wrong. Rachmaninoff's taste has not degenerated because of his long stay in America. He merely knows what is

Whenever musicians get together they argue about usic. And when they don't argue about music music. And when they don't argue about music they tell stories—about music, or musicians. Most of these stories are old, and are handed down from generation to generation, and to every new generation they are new. One of these perennial stories, brought back to our memory the other day, is about a once famous gentleman named Zumpe, who was royal general musical director in Munich and much feted by his faithful admirers. Once, after a performance of Beethoven's Ninth, he sat surrounded by these sycophants, and said: "Friends, when I had finished the first movement today, the spirit of Beethoven appeared to me and whispered 'At last!' " There was an awe-filled silence, finally broken by an infidel. Very quietly a man said: "Wasn't it after the *last* movement, master?" It was no other than young Felix Mottl. M M M

Talleyrand said that the people always ended by being in the right. Are critics people?

. . Critics would be looked upon as people if they presented musical material in the right way and if their newspapers allowed them to do so. The Paderewski recital of last week was written for the World as a news story by Deems Taylor and printed on the front page. Heywood Broun, himself a World the front page. Heywood Broun, himself a World man, has the following to say (issue of November 24) on the subject:

It may seem a little lacking in taste for us to comment on the manner in which the World handled Paderewski's concert at Carnegie Hall on Wednesday. But we are willing to assume the risk. Here was as fine a news story as New York has seen in many years. Paderewski was coming back to the concert stage with his wings singed by his adventure in politics. The artist had plunged into statecraft. He had been a Premier. Now he was a pianist. All the elements of adventure and personality were in the happening, and Mr. Deems Taylor wrote of it from the point of view of a newspaper man. And that, to our mind, is a point of view which laps over that of the critic on every side.

A sour note in an otherwise perfect musical performance is like a bad egg at an otherwise palatable breakfast. 80 N M

And of course an optimist is a person who plays or sings a wrong note and registers this unspoken thought: "Oh, never mind, there are plenty more where that came from.' . .

Then again, singers and violinists who play out of tune consistently are like masons who cannot lay bricks straight. They should choose another pro-

"Resisting the solicitations of American impresarios," says Le Menestrel (Paris), "Mme. Ermolenko will make her debut at the Opéra." Loud cheers for Mme. Ermelenko! And who were those "American impresarios?"

. . . The Australian Musical News prints on its children's page a series of "Small Lives of Great Musicians." Some led very small lives, indeed.

If you know the story of "Siegfried," you will remember that again it was the early Bird that did for the Worm. . . .

Excellent is this advice, given not long ago in the London Times: "One cannot help thinking that if singers would make up an unfaltering mind that they have a tale to tell and are determined the audience shall understand it (and that if it happens also to have a good tune, so much the better) they would attain their object with the minimum of trouble."

. . When Schumann started his famous Neue Zeitschrift für Musik (in 1834), the best music paper of its day, he wrote to his mother before the first issue appeared: "We are chiefly possessed by the thought

# LICENSING MUSIC TEACHERS

New York, November 22, 1922. The Musical Courier:

of a new grand music paper which Hofmeister is publishing, and of which a prospectus and adver-tisement will appear hext month. The tone and color of the whole are to be fresher and more varied than in the others; in particular we shall dam up the old worn-out ways, although I have little pros-pect of ever bringing Wieck (who, however, is more and more friendly with me every day) into agreement with my views of art. Many heads, many opinions, even though there should be controversy. The directors are Ortlepp, Wieck, myself, and two others, music teachers—mostly executant musicians (my nine-fingered self excepted)-which at once gives the thing an air, as the other music papers are edited by amateurs." Schumann, in this analysis of the Neue Zeitschrift für Musik, might well have been describing the MUSICAL COURIER.

N N N

Someone asks wearily: "With prohibition, why do the intermissions at the Metropolitan Opera House continue to be so long? What's the good

Now that Richard Strauss, Elena Gerhardt, Artur Schnabel, Kreisler, Jeritza, Dux, Ivogün, and other Austrian and German artists have come to America and performed without starting a new world's war, to be hoped that all chauvinism in musical matters is at an end forever in this country. Patriot-eering is as detestable as patriotism is glorious. The true patriot is noble. To attack art, even if it be-longs to the "enemy," is ignoble and stupid in the highest degree.

Beethoven will be remembered longer than Bismarck, a fact which throws the proper light on the relative importance of great politics and great music.

. .

In the German language, violin, bassoon, viola, flute, clarinet, drum, trumpet, oboe, harp, mandolin, guitarre and trombone are feminine nouns; while piano, cello, triangle, horn, piccolo, are neuter. The only instrument considered masculine by the Ger-mans, grammatically speaking, is the double bass.

. .

A very delicate device has been made which will record the sound of human breathing, reports a medical paper. It need not be very delicate to register the breathing of some singers we know.

. . .

They have a Wine Week in France, but according to reliable accounts, Woman and Song are not neg-lected during the celebration.

N N N

If the ultra conservative musicians understood the ultra-modern music as well as the ultra-moderns un-derstand the conservative music, all would be wel! in the two great tonal camps.

. . A French bit picked up by eavesdropping: "A

man always arrives at marriage breathlessly, as at a goal. For a woman, marriage is but the start."

"Study of Music Made Pleasant for Children" is an article in the Evening Post. How can it be done so long as they have to practise Czerny's etudes and Kuhnau's sonatinas?

. . .

It's a long road that has no phonograph playing "jazz" tunes.

Very soon the celebrated musicians will be comparing notes on their royalties received from radio

"The devil and the deep C" must refer to the hero of Mefistofele.

N N N Frequently an educational concert is more educating to the performers than to the listeners.

. . Governor Miller, after he relinquishes office on January 1, will move to this city, at 270 Park avenue, where the rental for his apartment will be \$15,000 a year. He confides to us that the price is so high probably because he will hear free a great deal of fine singing as he is to be a neighbor of John McCormack.

Willy to Nilly (glancing at the nearly empty rows of seats during a minor recital)—"now I know what the papers mean when they say 'He played to a large house,'"

LEONARD LIEBLING. The Musical Courier:

You have printed several individual communications upon the subject of licensing music teachers, and have ably treated the question editorially. However, it occurs to me that there may be interest in the gist of my remarks before the Mayor's Committee at the second hearing at City Hall, November 15, inasmuch as these remarks resume the various opinions expressed by the members of the New York Singing Teachers' Association at its meeting, November 14, and consequently possess considerable collective import.

Mr. Chairman, members of the Committee, and fellow usic teachers:

In full cognizance of the proceedings of the first public hearing of this Committee of Survey, the New York Sing-ing Teachers' Association, founded in 1906, with a charter from the State, voted the following resolution last evening:

Resolved, that it is the sense of this meeting that the New York Singing Teachers' Association is strongly opposed to any regulation or licensing of music teachers by or through the municipal authorities of the City of New York, and that any resolution looking to the formation of a committee of musicians for the study of the subject be opposed; also that the president of this association be authorized and requested to represent us to this effect on November 15 at the hearing in the City Hall the City Hall.

(The part of this resolution opposing the formation of committee of musicians was merely a matter of momentary spediency; when the danger of political interference should past, it would be time enough for the profession to sume study of the whole question.)

Some of our reasons for this action are as follows:

some of our reasons for this action are as follows:

Some of our reasons for this action are as follows:

Speaking for the vocal teachers of the profession, we believe that examinations to establish competency must be based on a uniform standard of knowledge. The fundamentals of purely musical knowledge can be standardized, but the esthetic capacity to recognize, produce, impart, and induce good voice tone cannot be standardized; there is no absolute standard; it varies with the individual, just as the manner of imparting it varies with the individual, just as the manner of imparting it varies with the individual, just as the manner of imparting it varies with the individual, just as the manner of imparting it varies with the individual, just as the manner of imparting it varies with the individual, just as the manner of imparting it varies with the individual, just as the manner of imparting it varies with the individual, just as the manner of imparting it varies with the individual, just as the manner of imparting it varies with the individual teacher; it is a matter of taste, of psychology.

Why did the music teachers of California defeat a recently-projected law to regulate them? Not because they wished to cloak their incompetency, or perpetuate the possibility of exploiting the public and the student. Not in the least! The vast majority of teachers of music are honest, high-minded, and devoted to the advancement of their art. But those California teachers knew, and we know, the complexities, difficulties, and dangers of such regulation. The teaching of singing is an art, and it is sterilizing to attempt regulation of an art.

The object in regulation is to safeguard the student. But if you license or certify after a low grade or medium grade examination, you simply legalize incompetency, and you give a certificate of trustworthiness to the charlatan who then will continue with impunity to promise a wonderful career to the student who is in nowise endowed for such a career. And the imposter can then no long

the feasibility of standardization as a basis for examinations, and gave up the idea.

And the New York Singing Teachers' Association has also gone exhaustively into the subject, considering the possibility of legislative action regulating the issuance of certificates after examinations. And the Board of Regents declared it could not be done, that it would be an infringement of the rights of the individual. I ask the privilege of the floor for Mr. Gardner Lamson, that he may give the results of the correspondence on this matter with the authorities at Albany.

May I add that these last stated facts show the error of the remarks by an uninformed teacher at the first hearing to the effect that the singing teachers had made no effort to get together on fundamentals.

get together on fundamentals.

Furthermore, the New York Singing Teachers' Association several years back arrived at a Declaration of some Principles in the Matter of Ethics, Breathing and Breath Control, and Tone Production. The principles were adopted by majority votes in discussions from 1913 to 1917, except the Principles of Ethics, adopted by a unanimous vote. But the fact that in so many years of discussion a certain number of singing teachers could not unanimously agree upon the basic facts of the physiology of singing shows with what redoubtable difficulties the question of standardization is beset.

Very truly yours
(Signed) George E. Shea.

It has been the privilege of the MUSICAL COURIER to publish several letters like the above from correspondents or speakers at the City Hall meetings, and, to borrow a word from Charles D. Isaacson, to "approve" of their sentiments. We approve not only because we are convinced that the sentiments of the teachers on this important subject are absolutely in the teachers of the sentiments of the teachers on this important subject are absolutely in the least the sentiments. lutely right, but also because, as we have stated repeatedly from the very beginning of this con-

troversy, we believe the teachers themselves know their own business and their own art best and are far better able to judge the possible effects of licensing than anybody on the outside, whether poli-tician, critic, "approver," or editorial writer.

The whole subject is far too important, too involved, and too far reaching to be lightly regarded or dismissed with a shrug and a complacent belief that "The license cannot hurt me!"

That is the gravest error of all. The license can, and very possibly will, hurt many teachers of the very highest standing, not because they themselves will be refused their license to practice their profession, but because, in the first place, they can never be sure that some political clique will not render it iffect their pupils to get licenses and in the difficult for their pupils to get licenses; and, in the second place, because they will have opposed to them a new sort of competition—the competition of dishonest men whose nefarious practices have been authorized by the government, handed a diploma by the license board that it will be far easier to give than to take away.

If the present administration of the proposed license, headed by Chamberlain Berolzheimer, could be felt to be permanent, one might watch the progress of affairs with equanimity. Chamberlain Berolzheimer is musically inclined, a patron of the arts, a friend of artists, and could be depended upon to do the right thing. But there is no such guarantee. It is, on the other hand, practically certain that, sooner or later, this whole matter would get into the hands of politicians—and it is not absolutely unknown and unprecedented that politicians have been be felt to be permanent, one might watch the progknown and unprecedented that politicians have been unscrupulous grafters. If that were to happen, the resultant burden upon the whole music teaching profession, and especially upon those of high stand-ing with big incomes, would be beyond present imagination to conceive

It is often assumed by teachers themselves who cannot be made to see the importance of this question but sit back and let others attend the City Hall meetings, that the license, if it ever came, would be a mere formality and a real protection to the con-scientious artist. But licenses have been proved, a mere formality and a real protection to the conscientious artist. But licenses have been proved, not only here in New York but all over the United States, to be fruitful agents of graft, handy weapons in the hands of those that wield them. As to the care taken in the granting of them, one has but to watch the daily papers to get a line on what is going on. There one reads, for instance, that one firm is permitted to litter up the sidewalks to any extent while another firm is haled into court and fined for the same offence. Why the discrimination? Ask yourself! There one reads of almost daily deaths of workers or tenement dwellers in firetraps which have been licensed by the administration, examined and approved by whatever commission has that work in hand. There one reads of musical firms, mostly publishers, incorporated under the laws of this state or some other state, which invite subscriptions under one guise or another, playing upon the hopes, ambitions, and belief in personal talent, of ignorant composers or students of music. To such people the words "Incorporated under the laws of the State of New York" means a sort of state guarantee—in other words, a license. Of course it is no such thing, but it is used with malice aforethought, just as is the pure food license on all sorts of things the contents of which can only be guessed at... Give the matter a moment's thought and other such abuses will occur to you, all of them having a bearing on the general subject of the license.

Still more striking is the effect on the medical profession of the Eighteenth Amendment and the Volstead Act. By this legislation the amount of spirituous liquors which may be prescribed is limited. The government has made itself a physician, usurping the doctor's right of diagnosis and of proper treatment. "A physician becomes a criminal by the mere fact of writing a prescription for more than a pint of whisky for one patient within ten than a pint of whisky for one patient within ten days, and, so far as the revocation of his permit is concerned, he is denied his constitutional right of trial by jury

A reputable physician wrote to the Times last year: "I have tried now for nearly nine months to get a permit to have pure ethyl alcohol for surgically external use in my office. I have been visited by two inspectors, who examined my professional out-fit and asked about my professional career. I have signed and sworn to various documents testifying to my correctness of life, etc., but I have no permit and must infer that I am unfit."

Read that last part again! Go over it carefully, and then imagine, you music teachers, having inspectors coming into your studios, listening to your lessons, asking fool questions about your careers

and your methods, and finally, perhaps, refusing you the right to teach!

And do not be deceived by some of those who spoke down at City Hall—some of those who are not teachers—who said they did not believe in the license but favored some sort of approval. That appears to be what Charles D. Isaacson has turned to, now that he has discovered how very unpopular his license scheme is. We have received indignant letters, telephone calls and personal protests from teachers who say that he or his representatives have annoyed them by coming to their studios and listen-ing to their lessons and asking questions about their careers-and then soliciting advertising at so much per month before approval would be granted! One of these, asked if he himself was a singer or singing teacher, acknowledged that he was neither.

And there you have it. A man who is neither singer nor singing teacher pretends to approve and license a singing teacher! Just as men who are not physicians visit a doctor and practically declare him "unfit." The physician's license is gradually falling into disrepute, not because of any fault on the part of the physicians themselves, but because government is, on the one hand, granting the licensed physician no privileges, and constantly interfering with his profession, and, on the other hand, is granting licenses to all sorts of side lines of medical practice, so-called, which reputable physicians themselves absolutely repudiate. In other words, the government is granting licenses to med-ical practitioners whom the regular practitioners consider fakers. The result has been that not the license but the American Medical Association is the to which we gradually turn more and more for information as to the amount of confidence we should repose in some particular person or thing.

Exactly this same condition will apply in time to the musical profession. If an American Musical Association is ever formed, as it ought to have been long ago—and the MUSICAL COURIER has been urging it for years—it will automatically establish a certain code of ethics for the musician and put the faker and all his ilk beyond the pale. To wipe out at a blow the fakers now teaching in America is an utter impossibility, license or no license. Even an association of musicians could not do it. Some of

the fakers would get by.

But the association could, in the first instance, defeat the license plan, and could, in time, so edu-cate the general public, and some of the teachers themselves (some of them need it!), that the faker would be quickly and easily recognized, just as he

in law and medicine.

Will this put the faker entirely out of business? It will not! There will always be people who will give their money to clairvoyants, astrologers, fortune-tellers, fake stock jobbers, shysters and quacks. In spite of innumerable arrests, in spite of innumereducational tracts, articles and leaflets, even advertisements in the subway and surface cars and other public places, there will always be people who rather put their faith in that sort of thing than in the reputable profession. Self-deception is the most popular indoor sport of fools.

And does the license help? It does not! License reputable music teachers and in a short time discount of the control of the

reputable music teachers, and in a short time dis-reputable music teachers, fakers, will force recogni-tion, calling themselves by some high-sounding name, and the only thing that will serve to keep victims away from them will be the fact that they are not recognized by the American Musical Association, if

that association ever comes into being.

Will it ever come into being? Now is the time, if ever, that it might be accomplished. But it will have to include not only teachers but artists, musicians, conductors, players, the leading lights of the profession as well as competent teachers of little children, who are just as great in their way, although to them fame has been denied. Only thus can it be a power, this association, and only thus will it ever become possible to sign up those who are so enamoured of some particular method or some famed teacher of the past that they actually qualify teachers of other methods or students of other teachers as fakers, although the musicians they call fakers may stand at the very top of their profession.

To an observer and well-wisher like the Musical

Courier, filled with ambition to see a great nationwide concerted movement among musicians, this is the distressing and discouraging feature, the very thing that Oscar Saenger and others have called attention to, the utter lack of charity, as well as of any sentiment of public spirit, in the profession. What must the world think, and what chance is there for union, when one master-teacher calls another master-teacher a faker simply because methods

Methods will always differ. There is only one possible point of accord, only one possible essential principle of standardization: honesty, integrity, learning, an absolutely fundamental knowledge of basic principles. Suppose doctors refused to because one group thought it wise to operate more frequently than was approved of by the other group! If either group could be accused of ignorance unity would, of course, be impossible. The reason doctors have succeeded in uniting is because they have made the basis of their unity just those essentials: knowledge, education, honesty. They all differ in methods, but they hang together in basic principles.

Cannot the musicians do the same? And would

it not be wise on the part of the prominent teachers

here to request some internationally famous musician on whom all could agree—perhaps not a teacher at all—to head such a proposed association, to lend his name and perhaps a little of his time to the good work? Psychologically speaking, and human nature being, alas! what it is, that would seem to be the only road to success. Once the association is started under such auspices even the reactionaries will flock into it and the mysical perfection will become such into it and the musical profession will become such a power that adherents of the license will, at least, esitate to lay hands upon it.
But it must be done now! Who will make the

# BOSTON HEARS NEW SYMPHONIC POEM, POLYPHEMUS, BY DAVICO

Monteux and His Boston Symphony Players Give It a Worthy Rendition and Work Is Warmly Received-Elman Gives Recital-Ernest Hutcheson Plays Beethoven-Russian Opera Season-Other News

Boston, Mass., November 25.—A new symphonic poem, Polyphemus, by Vincenzo Davico, of the younger Italian composers, was the novelty on Mr. Monteux's program for the concerts of the Boston Symphony Orchestra, Friday afternoon and Saturday evening, November 17 and 18, in afternoon and Saturday evening. November 17 and 18, in Symphony Hall. This composition sets out to picture in tones the passionate love of Acis and Galatea, the violent jealousy of Polyphemus, the one-eyed villain of Greek mythology, and his crushing of the lovers. The music is occasionally reminiscent, but Davico has individual ideas and he tells his tale briefly, graphically and effectively. It

as warmly received.

Bach's third suite, No. 3, in D major, received a delightal performance, the celebrated air for the strings giving the first violin section a splendid opportunity to prove anew s right to distinction. The concert was brought to a close ith d'Indy's elaborate contrapuntal exercise, the second graphony.

symphony.

MISCHA ELMAN GIVES RECITAL

Mischa Elman, violinist, returned to Boston for his second recital of the season Sunday afternoon, November 19, in Symphony Hall. He was heard in a well-varied and unusually interesting program, comprising the following pieces: Partita in E minor, Bach-Nachez; sonata, Cesar Franck; Symphonie Espagnole, Lalo; nocturne, Grieg-Elman; contredanses, Beethoven-Seiss-Elman; Hungarian Dance, F sharp minor, Brahms-Joachim, and Caprice Basque, Sarasate. He was accompanied by Josef Bonime. Lisa Elman played the piano part in the performance of the Franck sonata. Franck sonata

the Franck sonata.

Mr. Elman played here but a few weeks ago, and the interest was not as great as it might have been had the interval between these two appearances been longer. The more the pity, for he played magnificently. Mr. Elman has a clear grasp of the qualities peculiar to Bach, and the partita received a musicianly reading. Cesar Franck's sonata of spiritual beauty was interpreted with possibly too much reverence, but without the emotional excesses that formerly marred Mr. Elman's performances. The songful, rhythmic measures of Lalo are better adapted to this violinist's style and he played the familiar piece superbly. His audience was very enthusiastic. audience was very enthusiastic.

ERNEST HUTCHESON PLAYS BEETHOVEN.

ERNEST HUTCHESON PLAYS BEETHOVEN.

Ernest Hutcheson gave the second of his series of historic concerts Saturday afternoon, November 18, in Jordan Hall. This program was drawn from the works of Beethoven and included the following pieces: Sonata in E minor, op. 90; bagatelle in B minor, op. 126, No. 4; minuet in E flat; rondo a capriccio, op. 129; sonata Appassionata, op. 57, and sonata in C minor, op. 111.

Although an all-Beethoven program is apt to be less interesting and more difficult to arrange than a program devoted exclusively to Bach, Chopin, Schumann or Liszt, Mr. Hutcheson was fortunate in his choice of pieces, for they were sufficiently varied and served well to illustrate the notable contribution that Beethoven made to piano music. As was to be expected of so expert a musician as Mr. Hutcheson, the sonatas were played with a due regard for their structure, without any sacrifice of their inherent emotional appeal. A large audience gave the pianist an exceedingly warm welcome.

Russian Opera Season.

RUSSIAN OPERA SEASON.

Russian Opera Season.

The Russian Grand Opera Company begins a two weeks' season under the management of Louis H. Mudgett, Monday evening, December 4, at the Boston Opera House. Mr. Mudgett announces the following repertory for the first week: Monday evening, December 4, Boris Godunoff, Moussorgsky; Tuesday evening, December 5, Pique Dame, Tschaikowsky; Wednesday matinee, December 6, Demon, Rubinstein; Wednesday evening, December 6, La Juive, Halevy; Thursday evening, December 7, Snegourotchka, Rimsky-Korsakoff, Friday evening December 8, Czar's Bride, Rimsky-Korsakoff; Saturday matinee, December 9, Boris Godunoff, Moussorgsky, and Saturday evening, December 9, Eugen Onegin, Tschaikowsky.

MIQUELLES Score IN LOWELL.

MIQUELLES SCORE IN LOWELL

MIQUELLES SCORE IN LOWELL.

Renee Longy Miquelle, pianist, and Georges Miquelle, cellist, added another to their rapidly growing list of successes when they gave a concert Wednesday afternoon, November 8, in Lowell, Mass., under the auspices of the Lowell Teachers' Organization. It was a return engagement for these admirable artists and the following review from the Lowell Courier-Citizen testifies to the important place they have won for themselves in the large mill city:

"The Miquelles have been heard in Lowell before, their last appearance having been one of the stormiest afternoons of last winter, before the Teachers' organization, but the few that braved the day have been sounding their praises ever since. Although the weather was far from ideal yesterday, perhaps 500 members of the organization and their friends were present.

"The Sammatini sonato for cello and piano is a florid

friends were present.

"The Sammatini sonato for cello and piano is a florid piece of instrumentation, but the simple theme is recognizable throughout the three movements. Mr. and Mrs.

Miquelle played it with simplicity, but got all the beauty out of it possible. The adagic from Mendelssohn's second sonata Miquelle played it with simplicity, but got all the beauty out of it possible. The adagio from Mendelssohn's second sonata is a melodious movement for the cello with a broad orchestral accompaniment which Mrs. Miquelle handled marvelously well on the piano. This is an almost reverential piece of music, and was so played yesterday. The allegro of Saint-Saens in a more modern style furnished the desired contrast, and was given in the brilliant style.

"Mrs. Miquelle's numbers for the piano were a delight.

contrast, and was given in the brilliant style.

"Mrs. Miquelle's numbers for the piano were a delight. She attempted nothing technically marvelous, but instead chose to give her audience something all could enjoy. The Bach number was characteristic, and the Debussy Reverie, although it has that composer's strange melodic combinations, is not beyond the ordinary music lover's ken. The waltz of Chopin, which we hear so often murdered by vaudeville artists, was given with a dainty charm and also with regard for its brilliant passages. She added Paderewski's Minuet.

"Mr. Miguelle's color was a proper or the piano was a proper or the pia

ki's Minuet.
"Mr. Miquelle's solos were also of the semi-popular rariety, the Serenade by Victor Herbert and the Beethoven Minuet being well known. The Dragon Fly a characteristic number, was given with so much musical warmth that the cellist was recalled and played two added numbers—Song of India by Rimsky-Korsakoff and After a Dream, by Florian. The first of these is one of the most beautiful pieces of modern musical writing, and was played simply and well.

and well.

"For a final number Mr. and Mrs. Miquelle gave the brilliant and intricate Variations Symphonique by Boellmann, which thoroughly displayed the talents of these two musicians, as it was given with distinct style, and furnished an impressive climax to a thoroughly interesting program." program.

Paderewski in Ithaca

Paderewski in Ithaca

The Ithaca Conservatory of Music, for the second time in its history, presented Ignace Jan Paderewski to the Ithaca public November 13. Through the courtersy of President Livingstone Farrand of Cornell University, the concert was held in Bailey Hall before an audience that filled the large auditorium.

The Artists' Concert Series given by the Conservatory of Music is in commemoration of the thirtieth anniversary of the founding of the school. It is peculiarly fitting that Paderewski, who played under the auspices of the Conservatory, February 28, 1893, shortly after its establishment, should be one of the artists to appear in celebration of the thirtieth anniversary. anniversary.

In the program that was half again as long as the usual solo performance and tremendously exacting, the artist held the audience to the last note and then sent it home reluctant. In addition to the program, Paderewski generously re-sponded to five encores after the last number. One encore, the Schubert impromptu, was given preceding the intermis-

Many noted artists appear each season in this music-loving university community but none have ever been accorded the ovation given Paderewski at his appearance here November 13. Mme. Florence Hinkle Witherspoon will be the next artist to appear in the Anniversary Concert Series in February.

### J. E. Allen Brings Pichler to America

While abroad recently, J. E. Allen made arrangements with Elemer Pichler, Hungarian conductor of the Royal Opera of Budapest, to bring him to America for appearances here. He will be one of the leading conductors for the season of opera in Havana of which Aurelio Fabiani

### Marie Novello to Be Rubinstein Club Soloist

Because of her success at the Maine Festival last October, when she played the Grieg concerto as well as a group of shorter pieces, Marie Novello, the Welsh pianist, has been engaged by Mrs. W. R. Chapman for a concert of the Rubinstein Club. Miss Novello will be the soloist at the Waldorf-Astoria concert on December 16.

# Edward Lowrey Back From Australia

Edward W. Lowrey, associate manager of Daniel Mayer, has just returned to the New York office after accompanying Mme. D'Alvarez and Maier and Pattison and their concert parties on a tour of Australia and New Zealand, which lasted almost seven months.

# Third Biltmore Musicale

The artists appearing at the third Biltmore Friday Morning Musicale, on December 1, are Anna Case, soprano; Renato Zanelli, baritone, and Raoul Vidas, violinist.

# Effa Ellis Perfield to Talk for Tapper Club

Effa Ellis Perfield will give a talk on Pedagogy and Rhythm for the Tapper Club on December 9.

### MATZENAUER'S NEW OPERATIC COSTUMES ON EXHIBITION

### Gorgeous New Creations to Be Worn at Metropolitan Attract Unusual Interest

Attract Unusual Interest

Quite a number of personal friends and representatives from the press were invited to a private exhibition last week, given in the show rooms of Harry Collins Company, to see the new wardrobe operatic costumes, which he designed and created for Mme. Margaret Matzenauer. The entire affair was most interesting, and it was the consensus of opinion of all those present that the designer had achieved a distinct success. The most elaborate of all the costumes designed were the ones for Amneris in Aida. The wardrobe includes two costumes for Parsifal, two for Samson et Delilah, one for Boris Godounoff, Tristan and Isolde, and five for Aida. Perhaps it would be best to quote from "Women's Wear" of November 22, in which was published a detailed account which gave a very fair and comprehensive criticism:

### AIDA COSTUME ON EGYPTIAN LINES.

AIDA COSTUME ON EGYPTIAN LINES.

"One of the most stunning of the costumes was one designed for Aida, with Egyptian lines, colorings and motives. It glistens with sapphires and emerald jewels and fringes of gold, and is bordered in a wonderful band of peacock feathers. Other costumes for the same role introduced gold cloth brilliantly embroidered in colored beads with a huge bird ornament, the orange underskirt plaided in rhinestones. A marvelous scarf is formed of strips or chiffon in varied colors—blue, red, green and orange. Golden stole are worn with this costume, embroidered in Egyptian design, and the headdress is of white ostrich feathers.

### MAUVE AND PURPLE BLENDED.

"Another Amneris costume is in blending of mauve frock and purple scarf, which is most effective. A gown, which is a shower of crystal and pearl drops combined with a garland of roses and turquoise and yellow, is used together for Delilah in a costume with a front drape and a flower garland, the headdress of brilliants, while for Isolde a deep water green is embroidered arrestingly in white, worn with a ruby girdle, and the veil is a shadow affair of mauve chiffon.

chiffon.

"The Egyptian costume designed for Aida features a bodice of black and gold brocade, also used in bands in the skirt, with peacock eyes in jeweled design on bodice and in the headdress which contains fringes in gold beads. The

underskirt is of mauve, blue and green chiffon with a wonderful jeweled ornament at the front, and the train is bordered with peacock feathers.

"For Marina in the opera Boris Godounoff, Mr. Collins has created a gown of heavy rose silk with large silver motives, the underpanel in front in brilliantly colored flower design beaded in gold, the train of turquoise embroidered in silver. The skirt is given great width in a flaring silhouette and is finished in a deep border of light gray fur.

"A costume for Kundry, in Parsifal, is one rustling shower of pearl drops, each one finished with a huge pearl, a garland of roses giving color to the left side of the frock. Loops of pearls drop from the shoulder and arm and the diagonal train is of white satin bordered in Greek design of pearls."

### DIPPEL'S OPERA SEASON OPENS IN PITTSBURGH

OPENS IN PITTSBURGH

Pittsburgh, November 26 (by telegraph).—The opening performance of Andreas Dippel's United States Grand Opera Company took place at Syria Mosque here on Saturday evening, November 25. The opera was Wagner's Die Walkuere, and the company was received with tumultuous applause by an audience of over four-thousand people, who repeatedly recalled the singers, Ernest Knoch, the conductor, and Dippel himself after each act. Pittsburgh is heartily supporting Dippel's effort to present the best operas, works that have not been heard here for many years. There are over eight hundred members in the guarantors' organization and the sold out house, large beyond expectations, is an evidence of the kind of support the city is giving the company.

While the production from the standpoint of staging lacked much of what one expects from six-dollar opera, most of the blame must be laid on the shallow stage of the Mosque, which, particularly for such large scale productions, is a decided handicap to the freedom of the action. For so young an organization, the orchestra was led through the score with surprising security by Ernest Knoch. There were climaxes of thrilling grandeur, and the Walkuere scepe in the last act was handled not only with skill but also with real brilliance.

Julia Claussen's Brunnhilde was easily the outstanding

in the last act was handled not only with skill but also with real brilliance.

Julia Claussen's Brunnhilde was easily the outstanding figure of the evening. She sang the Justification Scene with exquisite tenderness, and her Walkuere Cry was delivered with such elemental joy and vigor that the house broke into a storm of applause. Her acting followed tradition but she added to it a sincere personal note that was most

appealing. Helen Stanley was a satisfactory Sieglinde to look at and she sang well. The Siegmund of Rudolph Jung came nearest to Claussen's work. He proved himself a real Wagner tenor, who sings and acts with vigor and physically is a real Walsung. Henri Scott's Hunding and the Wotan of Louis Rosza were both pictorially and vocally most satisfactory, and Frieda Klink, as Fricka, displayed a rich, warm dramatic contralto voice. The Walkuere were excellently sung and acted by a group of young Americans including Elizabeth Durland, Phraide Wells, Gabrielle Claus, Agnes McCoy, Frieda Klink, Mabel Jacobs, Louise Dose and Rose Reed.

### A Sam Fox Song Hit

Adrian Da Silva, tenor, sang recently at the Palace Theater, Bridgeport. The critics were most enthusiastic over his singing of I Love a Little Cottage, the newest ballad by Geoffrey O'Hara. The song was given a most



ADRIAN DA SILVA.

tenor, and the unique setting used for his presentation of I Love a Little Cottage, at The Palace Theater, Bridgeport.

elaborate setting, showing a little cottage, hidden in a bower of roses and vines, emphasizing the theme of the song. The orchestra of the Palace is of symphonic proportions and it played the accompaniment most effectively. Mr. Da Silva is well known as one of the most popular staff singers at the Riesenfeld theaters—the Rialto and Rivoli—in New York City. He was soloist at the latter house last week.

# Dinner Tendered Gigli

R. E. Johnston and Paul Longone gave a dinner for Beniamino Gigli on Saturday at Caramanna's Restaurant after Gigli's performance that afternoon in Romeo and Juliet at the Metropolitan Opera House. Among those present were: Mrs. Beniamino Gigli, Mrs. R. E. Johnston, Mrs. Paul Longone, Mr. and Mrs. Earl Lewis, Mr. and Mrs. Sigmund Spaeth, Mr. and Mrs. Paul Morris, Mr. and Mrs. Alvin L. Schmoeger, Mr. and Mrs. G. Viafora, Mr. and Mrs. C. Sperco, Maurice Halperson, Grena Bennett, Rosa Scognamillo, Erwin Nyiregyhazi, Lulu G. Breid, Clara Bodle, Enrico Rosati, Leonard Liebling, Helen Fountain, Mr. and Mrs. B. Neuer, William Guard, H. W. Dearborn, Mr. Messanger, Mr. Stam and others. After the dinner, to the great delight of all present, a musical program was given by Mr. Gigli (who sang several arias), Erwin Nyiregyhazi and Leta May.

## Patton Re-engaged by Worcester Oratorio

Fred Patton, the baritone, has been reengaged by the Worcester Oratorio Society, this time to sing another performance of The Messiah in that city on December 28 next. On December 5 the artist will appear for the well known Eurydice Club, of Toledo, Ohio, and Christmas week another performance of The Messiah—by the New York Oratorio Society—will enlist his services.

# Mr. and Mrs. Rogers at MacDowell Club

Mr. and Mrs. Francis Rogers will give a recital of recitations and songs at the MacDowell Club New York, on Sunday evening, December 3, and another at Englewood, N. J., Monday, December 11. On December 7 Mr. Rogers will give a song recital for the New York Chapter of the D. A. R.

# Die Winterreise and Gerhardt

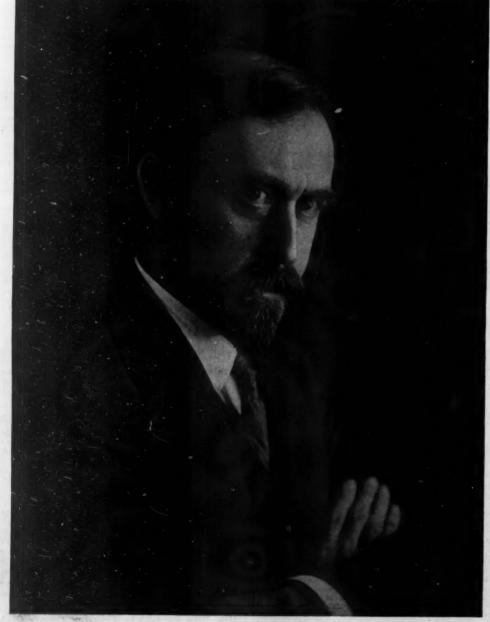
Elena Gerhardt, at her recital in Town Hall on Saturday evening, December 9, will devote the entire program to Schubert's most inspired utterance Die Winterreise.

## New Engagements for Barclay

John Barclay, returning from a short tour of the Middle West, during which he sang four times in Chicago, is scheduled for concerts in Boston on December 4, and Brooklyn on December 5.

# Salmond With New York Symphony

Felix Salmond, the English cellist, was soloist at a pair of concerts in New York and Brooklyn with the New York Symphony November 25 and 26.



THEODORE SPIERING.

school return to the German concert field was warmly acclaimed by the Berlin Press. His concert on October 26 with the Philharmonic Orchestra marked the first appearance of the American conductor since the war. (Photo by A. Banmann)

# NEW YORK ACCLAIMS

IN RECITAL

CHICAGO PROCLAIMS HER AGAIN "GREATEST DRAMATIC SOPRANO OF THE DAY"

"THE WONDERFUL DRAMATIC SOPRANO."-New York Evening Post, Nov. 6, 1922.

"ROSA RAISA WAS GLORIOUS."-New York World, Nov. 6, 1922.

"SANG EXTREMELY WELL."-New York Times, Nov. 6, 1922.

"ROSA RAISA HAILED AS GREAT TRAGEDIENNE."-Chicago American.

ROSA RAISA'S 'TOSCA' ADDS NEW THRILLS. SINGS, TOO, IN WAY TO WIN THE HEART FOR-EVER."-Chicago Tribune.

"RAISA REACHES NEW HEIGHTS IN PUCCINI OPERA. RAISA GREAT IN TOSCA ROLE."— Chicago Evening Post.

Edward Moore, Chicago Tribune,
November 21, 1922.

But Miss Raisa is the artist on whom
memory dwells the longest. She was a
lovely thing to look at, which is certainly no liability when the name part
of "Tosca" is to be sung, and she sang
in a, way to win the heart forever.
From the melting mood of the first act,
through the shuddery thrills of the second, to the time when in final despair
she jumps off the parapet to what is
supposedly total smashment, but really
is not quite so far in the third, she was
something for all Toscas to study and
become wise.

Maurice Rosenfeld, Chicago Daily News, November 21, 1922.

Maurice Rosenfeld, Chicago Daily News. November 21, 1922.

Rosa Italisa has developed into a dramatic sopiano of the first rank, not hrough any sudden chance, but through perisistent and persevering work and application and persevering work and application of the grant of the color of Puccini's opera, "Tosca," last evening, thus beginning the Chicago Civic Opera Company's second week of the season with another brilliant production. Since we heard this gifted soprano in this part before she has improved it to a remarkable degree, both in its vocal requirements and also in its histrionic representation.

She presents a performance which is irreproachable in the singing of the music. In the elegance and dignity of the action and in the refinement and she reached hitherto unscaled planes of operatic artistry as Floria Tosca.

she reached hitherto unscaled planes of operatic artistry as Floria Tosca.

Herman Devries, Chicago American.
November 21, 1922.

Raisa wins another title after last night's Tosca. We have often called her the greatest of dramatic sopranos, now we hall her one of the greatest tragediennes lyriques—one of the finest emotional actresses of our generation. She has grown tremendously since last season. Although we are familiar with her interpretation of Tosca, we were not prepared for the wealth of nuance, the hundred and one delicate shades of subtle significance with which she illuminated the vocal and literary content. Raisa's acting in the past used to be effective, but rather crude, over-emphasized—over-assertive. Today it has become finished art. She has learned that drama does not mean multiplicity of gesture and that one can depict emotion without tearing one's hair and the furniture.

The Vissi d'arte was another proof of the riper artistry. It was breathed, sobbed, plaintively, not used as a lesson in tone-production. The audience was greatly moved and applauded long and enthuslastically. She might have repeated it had the old license of encores endured.

Karleton Hackett, Chicago Evening

Karleton Hackett, Chicago Evening Post. November 21, 1922.

Karleton Hackett, Chicago Evening Post. November 21, 1822.

Mme. Raisa was superb. She always has had the magnificent power, but there has come a delicacy and grace that lighten the entire performance. There were touches innumerable in which she gave the curve of the melody with a refinement of perception and beauty of tone quality that were exquisite; and then when it came to the full-voiced phrases—well, they simply had to be heard.

The music of the third act I have never heard so gracefully sung. It was almost impossible to realize that she had just been through that second act, the voice sounded so fresh and elastic. If you are to do such feats you simply have to be born that way.

There was the same restraint and lightness of touch in her playing of the more quiet phases of the role. Climax

Photo by Maurice Goldberg

is contrast, and when it came to the climax there was a force that resides only in a few of the chosen ones. And she has learned it here on the Audisterium stage. We do not feel surprised when such talents develop themselves in Milan or Paris, and now we know that it can be done here also.

New York Globe, November 6, 1922.
At the Century Theater, yesterday afternoon, Rosa Raisa gave her first New York concert of the season. A huge audience assembled to hear the singer, and the enthusiastic welcome and hearty applause which followed all of her songs left no doubt as to her soild position as a New York favorite. The air from "La Julye." with which she opened the programme, was well calculated to disclose the full dramatic beauty of her voice.

Mr. Rimini, who shared the programme with Mrs. Raisa, was well re-

ceived. He joined the soprano in the duet from "Hamlet," and a further duet by Guercia.

November 6, 1822.

That dynamic soprano, Rosa Raisa, came to the Century Theater in the afternoon looking as radiant as she sounded. In her operatic arias and in duets with her baritone husband, Glacomo Rimini, her voice was luscious and fulltoned. She showed greater artistic restraint than has often marked her singing, and a crowded house brimmed with enthusiasm, demanding a flock of encores.

New York Evening Post. November 6, 1922.

With a programme of thirteen num-bers and some fourteen encores, the wonderful dramatic soprano Rosa

Ruisa, assisted by Glacomo Rimini, baritone, both of the Chicago Opera, Company, entertained a large audience at the Century Theater. Mme. Raiss, respiendent in a gown of red velvet, was in magnificent voice and thrilled her hearers again and again with the beauty and color of her rich tones. The couple were most generous with their voices and responded to the entusiastic applause until even the hungriest listener was filled. New York Evening World. November 6, 1922.

Rosa Raisa, soprano of the Chicago Opera Company, forsook the Hippodrome, her former concert stamping ground, for the Century Theater, taking her audience along with her. The Century is a much better place for her. Her voice was excellently managed and her quieter methods satisfied the ear and the taste.

New York World, November 6, 1922.

At the Century Theater, Rosa Raisa was giorious. In superb voice and delightfully silm, she appeared in Joint recital with her husband, Giacomo Rimini. Mme, Raisa has an opulent voice, notable for its dark crimson middle register. It is big, as every one knows, but when she lets it go, it roughens perceptibly and loses in quality. Yesterday her demi-voice was perfect, and she did not have to sing fortissimo to fill the Century. She puts indefinable drama into everything she sings; she mimes a little more than even the most dramatically inclined concert singers.

even the most dramatically inclined concert singers.

New York Times, November 8, 1922.

Rosa Raisa, whose Chicago Opera engagements will keep her out of New York this season, gave her only concert here at the Century Theater yesterday afternoon. An audience of 2,709 persons waited half an hour at the start, shouting for the favorite Russian soprano to appear, and giving her a repeated ovation when she did so. Raisa, in scarlet velvet and turban to match, sang extremely well when the demonstration of impatient welcome was over. Her voice in the golden theater sounded with unwonted smoothness, with less of "big tone" effects and more of an intimate style, as in Strauss's "Serenade" with which she encored an air from Debussy's "L'Enfant Prodigue." She sang also duets with Giacomo Rimmin, following one from "Hamlet" with an added number, Mozart's "La Cl Darem la Mano," from "Don Giovanni." There were also soprano airs from "La Julue" and "Pique Dame," and various lyrics by Mehul, Fiotow, Donaudy, Leoncavallo, Padilla, Kramer and Hageman.

New York Herald, November 6, 1922.

New York Herald, November 6, 1922.

Mme. Rosa Raisa, soprano, and her husband, Giacomo Rimini, baritone, both of the Chicago Opera Company, appeared in a joint recital yesterday atternoon at the Century Theater. The concert was tne first in a Sunday afternoon series to take place under the Hurok direction. Mme. Raisa's numbers included airs from Halevy's "La Juive" and Tschaikowsky's "Pique Dame," and for songs, Kramer's "The Great Awakening" and Strauss's "Staendehen." Mr. Rimini likewise sang operatic excerpts, as the "Brindisi" air from Flotow's "Martha," and some songs, one, Jose Padilia's "El Relicario." Two duets in the list were from Thomas's "Hamlet" and Guercia's "Nine." The performance of both artists was warmly received by a large audience. This was said to be the soprano's only appearance in New York this season.

Exclusive Management R. E. JOHNSTON Associates: L. G. BREID and PAUL LONGONE 1451 Broadway New York 1110111

Available for Concerts March and April

Aeolian Vocalion Records Mason & Hamlin Piano Used

## MINNEAPOLIS DELIGHTED WITH GABRILOWITSCH AS CONDUCTOR

John Powell Soloist with Minneapolis Symphony—Engelbert Roentgen Conducts Orchestra—Verbrugghen Gives Children's Concert-Notes

Gives Children's Concert—Notes

Minneapolis, Minn., November 18, Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, and for many years counted as one of the foremost pianists of the day, conducted the third, concert by the Minneapolis Symphony Orchestra on Friday, November 10. Well known to local audiences on account of several previous appearances as pianist with and without orchestra, curiosity was rife as to his newer role as orchestral conductor. His many friends and admirers were not disappointed; in fact he gained many new ones through his fine interpretations of Brahms' first symphony in C minor, Weber's overture to Oberon, and Tschaikowsky's 1812 overture. The soloist, John Powell, American pianist, played Liszt's A major concerto in magnificent fashion. He was fortunate in having another great pianist to conduct the orchestra, for thus a memorable performance of a great work was achieved. Mr. Powell won an emphatic success with the audience, being forced to play no less than three encores, besides bowing his acknowledgments many times. ing his acknowledgments many times.

ENGELBERT ROENTGEN CONDUCTS ORCHESTRA

Engelbert Roentgen, solo cellist and assistant conductor of the Minneapolis Symphony Orchestra, wielded the baton in its fourth popular concert on Sunday afternoon, November 11. With sure and unerring hand he guided his men through Gluck's overture to Iphigenia in Aulis and Wag-

Here Is TOLEDO'S TRIBUTE

To the Exceptionally Gifted Mezzo-Soprano

FRANCES

ORPHEUS CLUB CONCERT, NOVEMBER 16, 1922

The Blade:

"The Orpheus Club opened its Fif-teenth Season with an added delight in the glorious singing of Frances Paperte, mezzo soprano of the Chicago Opera Company.

"She has a voice of rare timbre and sweetness, a polished technic, winning charm and gracious presence.

"She won her audience from the start. "Her vibrant voice and vivid person-

ality moved with grace and ease through the shifting moods of the program.

"Voce Di Donna from 'La Gioconda' was sung with great power and feeling."

The Times:

"Toledo music lovers are in debt to the Orpheus Club for introducing to this city a singer of the caliber of Frances

"She shows an artistry which ranks her with the really great recitalists.

"The voice is notable for its ingratiating quality and the owner brings to bear upon everything a keen intelligence, temperament and depth of feeling.

"Back of all her personal charm and grace is a sound musicianship and fidelity to the composer's mood as delightful as it is rare among concert artists.

"We do not expect to hear 'In the Time of Roses' sung with more perfect artistry or deeper feeling."

**FRANCES** PAPERTE

Is under the Management of

CHARLES N. DRAKE

507 Fifth Avenue, New York

ner's Ein Albumblatt. He closed the program with a spirited performance of Dvorák's symphony, From the New World, the largo being especially noteworthy for its poetical interpretation. Henry Verbrugghen, who until then had been acting as guest conductor of the orchestra, exchanged the baton for the violin, and in conjunction with Jenny Cullen, gave a magnificent rendition of Bach's concerto in D minor for two violins and string orchestra. There was a capacity house, undoubtedly attracted by the announcement of Mr. Verbrugghen's appearance as violinist. He had already proved himself a conductor of the first rank, and now he showed in addition his right to be acclaimed a master violinist. Nor is this all. Miss Cullen having been a pupil of Mr. Verbrugghen for many years, and having proved herself a worthy partner in the rendition of the double concerto, Mr. Verbrugghen for many years not used as a vehicle for the display of virtuosity, but was performed in a reverent and lofty spirit. Too much praise cannot be bestowed on Mr. Roentgen and the members of the orchestra who contributed in such vital fashion to make the performance an ideal one. The two artists played in addition, Godard's six duettini for two violins and piano. This is salon music pure and simple, out of place on a symphony program, which the one under discussion really was. However, it must not be forgotten that after all this was a "popular" concert. But here another anachronism arises. What place is there for a Bach concerto on a popular concert program? Minneapolitans have reason to swell out their chests and pat themselves on the back. Are there many cities in this country, or any other country for that matter, who furnish capacity houses for a "popular" concert with a program like the one under discussion?

VERBRUGGHEN GIVES CHILDREN'S CONCERT.

with a program like the one under discussion?

Verbrughen Gives Children's Concert.

The first in the series of four Young People's Concerts by the Minneapolis Symphony Orchestra took place on Wednesday afternoon, November 15. Due to the Young People's Symphony Orchestra Concert Association, it is possible for school children to gain admittance to these concerts for an exceedingly nominal fee. There were many disappointed young music enthusiasts who were unable to gain admittance to this concert for lack of room. The conductor prefaced the afternoon's program with some illuminating remarks about the string instruments and their relation to each other, illustrating it all with Ward's America the Beautiful most appropriately. Handel's Largo, played by the viola section with harp accompaniment, illustrated the beauty of the viola as a musical instrument. Other numbers on the program were the overture to The Flying Dutchman, Puck's Minuet, by the English composer, Howells (which had its first performance in America), Gardiner's Shepherd Fennel's Dance—a novelty for Minneapolis—and Waiata Poi, a festive dance-song of the Maoris, natives of New Zealand, by Alfred Hill. Mr. Verbrughen added the William Tell overture, to everybody's delight.

Notes.

For the first time in two years the symphony orchestra will travel again. Cities to be visited are Winnipeg, Man, Grand Forks, Fargo, and Duluth. Four concerts will be given in Winnipeg under the auspices of the Winnipeg Oratorio Society. In Fargo, besides the evening concert, there will be a special children's concert in the afternoon, also in Duluth.

Mr. and Mrs. Carsten Woll gave a recital on November 13 before an audience which completely filled Opera Recital

and Mrs. Carsten Woll gave a recital on November Mr. and Mrs. Carsten Woll gave a recital on November 13 before an audience which completely filled Opera Recital Hall. Mr. Woll is the possessor of a fine tenor voice, which he used to great advantage in a group of Scandinavian songs, and in the closing aria from the first act of La Boheme. Mrs. Woll, a pianist of fine attainments, played selections from Grieg, Palmgren and Chopin. G. S.

Philharmonic Begins Educational Series

ast week, November 22, the Philharmonic Orchestra began a series of ten popular price concerts which will be in alliance of the College of the City of New York, and Hunter College. The first five, conducted by Josef Stransky and Henry Hadley, will be given in the Great Hall of City College (the remaining on the evenings of December 6, 20, and January 3.) The other five will be given at Carnegie Hall on the evenings of February 7 and 21, March 7 and 21 and March 28. Willem Mengelberg will direct the second half of the series.

21 and March 28. Willem Mengelberg will direct the second half of the series.

It is through the vision of Clarence H. Mackay, chairman of the Board of Directors, and the efforts of Mrs. Charles E. Mitchell, chairman of the committee in charge of concert arrangements, including Mrs. Elihu Root, Jr., Mrs. Oren Root, Arthur B. Claffin and Albert Gallatin, that this educational program is made possible.

These ten concerts, which are paralleled by lecture courses on the appreciation of music by Prof. Samuel A. Baldwin at City College and Prof. Henry Thomas Fleck at Hunter College, were originally planned for the students only, but the capacity of the two halls is such, that after seating all the music students, there will be room for many others. The public can secure seats for the concerts (one dollar each) by applying to Dean Robinson of City College.

Dudley Buck Pupils' Recital

Dudley Buck Pupils' Recital

An interesting hour of music was given by six of Dudley Buck's pupils at his studio on West End avenue, November 22. Ella Good, Lucy La Forge, Valerie McLaughlin, Frank Forbes, Leslie Arnold and Frank Munn presented the program. Mrs. Good, singing in German, French and English, revealed a voice of beautiful contralto, rich in color. The Robin Woman's Song, from Cadman's Shanewis, proved her ability to sing in the higher register with clear, ringing tones, without forcing. Mrs. LaForge possesses a lovely soprano voice that was heard to advantage in songs by Strauss, Rimsky-Korsakoff, Spross and Ware. Her high tones especially were admirably produced. Miss McLaughlin, soprano, gave pleasure in her commendable singing of numbers by Brahms and Moussourgsky, and the Air de Lia from Debussy's L'Enfant Prodigue. A beautiful baritone voice was that of Mr. Forbes. Handel's Where'er You Walk was rendered with fine clarity and smoothness, while the effective song by Gena Branscombe, At the Postern Gate, offered a fine contrast of style. Sunset, by Buck, was an especially lovely number. Mr. Arnold, in songs by Flegier, Rogers, Ferrata and Cadman, displayed a baritone voice of excellent timbre, richness of

color and resonance. In Ferrata's Night and the Curtains Drawn, there was especially fine interpretation. Mr. Munn's lyric tenor voice of appealing quality greatly pleased the audience; he especially won his hearers with his singing of Del Riego's Thank God for a Garden. All showed, besides vocal skill, a knowledge of style and interpretation, and good diction.

Eisie T. Cowen was a proficient accompanist. The studios were filled with an appreciative audience.

Mildred Dilling Opens Season

Mildred Dilling, the harpist, who returned recently from Europe, has begun her concert season and has also reopened her New York studios. She has, in addition, resumed her harp solo work at the Central Presbyterian Church.

sumed her harp solo work at the Central Presbyterian Church.

Since her return, Miss Dilling has given two recitals for the harp alone, one in Providence, R. I., and the other in Binghamton, N. Y., where she was presented by the Monday Afternoon Club. Upon this latter occasion her program was the following: Impromptu Caprice (Pierne), Bourree (Bach-Saint-Saens), adagio from Moonlight Sonata (Beethoven), Le Chanson de Guillot (Martin), XVII Century (Arranged by Perilhan), prelude in B minor (Chopin), Le bon petit roi d'yvetot (Old French, arranged by Grandjany), The Volga Boat Song—Old Russian (Arranged by H. Cady), Will o' the Wisp (Hasselmans), Feerie (Tournier), Arabesque (Debussy), Danse Oriental (H. Cady), and Norse Ballad (Poenitz).

The fact that Miss Dilling is giving entire programs herself is still another evidence that the idea of the harp not being able to sustain the interest for an entire program as a singer, violinist or pianist can, is being dispelled. On November 7, she gave a joint recital in Stamford, Comn., with Knight MacGregor, and on November 27 she appeared in New York. Among the harpist's coming engagements are recitals in New York, on December 10 and Philadelphia on December 11.

Last summer Miss Dilling spent in France, where she concertized with Yvette Guilbert and coached with Renié the famous harpist and composer, also working with her own class of five American pupils, who accompanied her to Europe.

Saul Baroff a Promising Violinist

Saul Baroff, American born, who has studied the violin New York City under various teachers, and whose present aster is Rudolf Larsen, is at present hard at work study-g the Wieniawski Caprices, as well as Bruch's G minor neerto.

At a concert given by Sonia Radina in Town Hall on October 15, young Baroff played La Folia (Corelli), Wieniawski's Polonaise Brillante, as well as On Wings of Song (Mendelssohn-Achron). On this occasion the young man's playing met with such approval that several encores were demanded.

Phillip Gordon Scores in Los Angeles

Los Angeles, Cal., November 10.—Twenty-five hundred people greeted Phillip Gordon, pianist, assisted by Elinor Whittemore, noted violinist, at Trinity Auditorium recently. Mr. Gordon proved himself an artist of the first rank by virtue of his splendid technic, coupled with musicianship and poetic feeling. His playing was a revelation. Miss Whittemore plays with fine technic, lovely tone and was heartily applauded. Among Mr. Gordon's outstanding numbers were "Sonata Appassionata" and "Tannhäuser" overture, Wagner-Liszt, played with supreme mastery of the keyboard.

Activities of Cecile de Horvath

Cecile de Horvath gave a recital before the Chicago Woman's Club on November 8 at the Fine Arts Recital Hall and was enthusiastically received. Amy Degerman, a de Horvath pupil, was presented in recital on November 3 in the Welte-Mignon Studios of the Baldwin Piano Company, Chicago, and will appear before the Rogers Park Woman's Club on December 12. Mrs. Charles Monroe, also a pupil of Mme. de Horvath, played for the Ridge Club on October 16.

Dr. Wolle to Play at Home of Du Pont

On the afternoon of December 3 Dr. J. Fred Wolle will give an organ recital at the home of Mr. and Mrs. Pierre S. du Pont, at Wilmington, Del. November 16 Dr. Wolle was scheduled to play at the Spring City Evangelical Lutheran Church, Spring City, Pa.; last week being set aside for the celebration of the fiftieth anniversary of the congregation. Dr. Wolle also is busy conducting rehearsals of the Bach Choir in Bethlehem, Pa.

Max Olanoff's First Recital

Max Olanoff, said to be the first Auer pupil to appear in America who has obtained his entire training from Prof. Auer in this country, will give his first New York recital at Aeolian Hall on December 4. Olanoff, however, is not a native born American, having been brought here from Russia when he was only five years old. His program will include the Handel sonata in D major, Bach's Chaconne, Vieuxtemp's concerto in D minor, and shorter pieces.

Mary-Louise Gale Winner of First Prize

Mary-Louise Gale Winner of First Frize
Mary-Louise Gale, following her term at the American
Conservatory of Music at Fontainebleau, was awarded the
first prize for violin, with Paul Vidal, Andre Hekking,
Robert Casadesus, H. Sailler, L. Menedile, Francis Casadesus and Widor as members of the jury. After a recital
in Dallas, Tex., a patron of the arts presented Miss Gale
with a beautiful and very rare Guarnerius violin which she
now uses in her concert work.

**Emil Telmanyi Arrives** 

Emil Telmanyi, accompanied by his wife (who is a daughter of the famous Danish composer, Carl Nielsen) and his accompanist, Sandor Vas, arrived recently on the Acquitania and left immediately to begin his tour in Toronto, Can. From there he goes to the Pacific Coast and will return about Christmas when he will be heard in New York, the East and the Middle West.

# MINGHETTI

Wins Full Approval of Public and Press Alike at His Debut as Rodolfo in "La Boheme" with Chicago Civic Opera at Auditorium, November 15, 1922



Herman Devries, Chicago Evening American, November 16, said: HIS ARIA IN THE FIRST ACT WAS A MIRROR OF POETRY. IT EARNED HIM AN OVATION THAT HALTED THE PROGRESS OF ITS PERFORMANCE.

Glenn Dillard Gunn, Chicago Examiner, November 16: HIS ARIA IN FIRST ACT EVOKED A DEMONSTRATION AND HE DESERVED IT.

Paul Martin, Chicago Journal of Commerce, November 16: HE CAPTURED THE HOUSE WITH THE FIRST ARIA.

Eugene Stinson, Chicago Daily Journal:
MINGHETTI WAS THE POPULAR SUCCESS OF THE EVENING.

# ERNA RUBINS

"She has Kreisler's direct emot

# Creates Greater Sensation First Three Recitals of the

St. Louis, Mo., November 6, 1922:

Judging Erna Rubinstein's playing from the childhood point of view will not get us far, because she is not a wonder-child, as one might have imagined when she first came upon the Odeon stage to offer the Tartini G Major Sonata.

No wonder-child could have played that selection as Erna played it with that firmness of touch and tone, that poise and self-effacement that the large audience heard and saw at that moment. There were wonders in the Chopin-Wilhelmj E flat Nocturne with a cadenza and a trill that caused the intent portion of the audience to gasp with astonishment. — St. Louis Globe-Democrat.

The slender child was playing with the vigor, poise and finesse of an adult, wielding an athletic but subtle and sensitive bow, bidding her fingers speed with sure velocity along the strings, drawing forth a ringing manly tone, fashioning melody with the exquisite inflexions of a consummate elocutionist of the violin.

Many a distinguished veteran of the bow might have envied the declamation with which she set forth the melodies in the Adagio. And the great march-like theme of the Finale, a bow for Ulysses himself to bend—with what drama was it proclaimed by the little artist! I have heard grown men utter it with less of sonority and elan.—St. Louis Post-Dispatch.

The revelation came in the second number—the famous G major concerto of Bruch. In the beautiful second movement of this work the girl violinist played with an expressive shading and an emotional power that was far beyond her years. The melodious Paganini variations on the G String ended with a descending passage in harmonics that for sheer beauty and perfection of execution this reviewer has never heard excelled.—St. Louis Star.

She can voice gusty passion as in the Tartini, serene lyrics as in the adagio of the Bruch concerto or as in the allegro energico she can dazzle with dynamics. Youth, fervor and enigma swept the audience from critical moorings.—St. Louis Times.

New York, Carnegie Hall,

The time has passed in which to engage in the popular limit for new adjectives with which to crown this young artist. Miss Rubinstein has successfully graduated from the pampered class of child prodigies. The ripeness and maturity of her powers entitle her to be judged upon her artistic work alone. Miss Rubinstein is dazzling in her brilliancy and firmness of execution.—New York Herald.

There were alternate fire and mature, deep tenderness in her rendition of the Vieuxtemps D. Minor concerto. **Technically she can give lessons to many of her elders** who have been headliners for years; emotionally she is incredibly adult.—New York World.

Last evening, poised, strong, graceful and nobly equipped as to technique, temperament and intelligence, she essayed nothing that she did not completely accomplish.—New York Telegraph.

Last night in Carnegie Hall Erna Rubinstein proved again her marvellous mastery of the violin.—New York American.

Miss Rubinstein swept aside the rhythmic and technical barriers of Vieuxtemps' Concerto in D Minor and proceeded through it with facility.

—New York Times.

Booked Season 1922-1923 for Ten Appearances
Season 1923-1924 Pacific Coast Tour

Exclusive Management: DANIEL MAYER

STEINWAY P

tional appeal."—New York Sun.

# Than Ever in the Current Season



November 17, 1922:

Again we beheld in sheer wonder her stupendous art, again we felt the heavenly throb of genius, again we had to marvel at the incredible spiritual strength and wonderful concentration of this young girl.—New York Staats-Zeitung.

A placid and superior looking child with all the confident manner of a female Ysaye! Her full and rich tone, her breadth of style and display of tone color were remarkable.—New York Globe.

Her harmonics in the Vieuxtemps concerto rose to such flawless heights that it is not to be wondered at that one woman actually fainted and fell down in the lobby before her perfection. Her vitality throbbed through the entire program.—

New York Sun.

Her manner of tossing off technical difficulties is amazing, her bow timing is a delight and she has a style that stands with the best players of today.—New York Mail.

Erna Rubinstein, a finished artist in spite of her youth, gave a violin recital last night in Carnegie Hall.—*Brooklyn Daily Eagle*.

Syracuse, N. Y., November 20, 1922:

There is not a shadow of doubt that Miss Rubinstein deserves every bit of the lavish praise bestowed upon her by the critics the world over. She is an artist in the best sense of that much abused word. Her tone does indeed recall to one's ears that of the king of fiddlers, Fritz Kreisler, especially when playing melodic work of the broad sort. Then her tone possesses that rich and human element that the violin produces only under the fingers and bow of a deep and fine feeling personality.

I consider her technique dazzling. It reminds me of Jan Kubelik—except that Rubinstein plays on key—flashing, confident and dramatic.

It is playing like this that makes concert going a joy. How many artists are heard nowadays who merely play their way through a lot of unmusical pretense. Fritz Kreisler is one out of dozens who has retained beauty. Erna Rubinstein is indeed with him. — Prof. George Smith in the Syracuse Herald.

In years little more than a child, Erna Rubinstein has attained a technique that would do credit to a much older violinist. Her playing shows a keen musical understanding of the compositions she attempts, and her clean cut phrasing and well rounded nuances are a delight to hear.

Her second number, the Vieuxtemps Concerto in D Minor embodying all the tricks for which the composer is noted, rapid cadenzas extending the capacity of the instrument, flashy three-part chords recurrence of the melody in repeated notes and arpeggios ending in harmonics brought forth a hearty response.

That the large audience appreciated the ability of the young violinist was evident in the spontaneous applause.—Syracuse Post-Standard.

So sweet and unaffected and charming is this "wunderkind," and so marvellous is the gift with which nature has endowed her and which long hours of study have developed that one stands awe stricken before her genius and loves her.

She is a genius, this little one. Make no mistake about that. The minute she swept her bow over the strings of her violin in the first notes of the Handel "Larghetto," arranged by her master, Hubay, she began to weave a magic spell which grew more potent as the evening grew on, until, like Vivien's spell "of woven paces and of waving hands," she held those who heard enthralled until she was ready to release them.

The vigor and fire of her playing are amazing. She is the Paderewski of the strings. She is first the musician—then the virtuoso. She plays like one inspired.—Syracuse Telegram.

with Symphonies and Numerous Recitals

Aeolian Hall, New York

PIANO

# NEW YORK CONCERT

MONDAY, NOVEMBER 20

MABEL BEDDOE

MABEL BEDDOE

Mabel Beddoe, a Canadan contralto, was heard in recital at Aeolian Hall, Monday afternoon. Her program was an unusually interesting one, containing no hackneyed nor worn out numbers, and several new songs. Her first group was made up of Handel and Bach, Hugo Kortschak playing violin obligatos for the Bach numbers. Miss Beddoe showed at the start that she possesses musical intelligence and good taste combined with a fine sense of feeling and vocal skill. Her voice is more of a mezzo, but smooth and of a pleasing, mellow quality. As she progressed in her program her interpretative ability impressed one more, although her German and French diction were not so good as they might have been. Her German group comprised songs by Von Struve, Reger and Brahms, while Debussy and Vuilledmoz and an Italian number by Ildebrando Pizetti da Parma made up the following group, all of which were rendered effectively. The concluding selections included two sung for the first time in New York—Winter, by Otto Wick, and Gold of the Day and Night, by Marion Bauer. They were both songs of considerable merit and were very well received, especially the latter. Two songs by C. Armstrong Gibbs and Easthope Martin completed the group. Miss Beddoe had a large audience which enthusiastically applauded her. Her gracious personality aided her in her success. Coenraad V. Bos was the artistic accompanist.

The American said: "Her voice is a contralto of excep-

panist.

The American said: "Her voice is a contralto of exceptionally beautiful timbre—warm and mellow in the lower register, richly resonant and clear in higher altitudes. It is a sufficiently powerful voice, too. But Miss Beddoe does not force it. She knows how to produce her tones properly."

TUESDAY, NOVEMBER 21

FLONZALEY QUARTET

FLONZALEY QUARTET

On Tuesday evening Aeolian Hall harbored an ultrafashionable audience, the occasion being the first concert of
the season by the Flonzaley Quartet. To endeavor to find
new and laudatory phrases regarding the supreme work of
this organization is absolutely impossible. Its standing in
the musical world is an exalted one. For years the Flonzaleys have stood for musical perfection, which again was
apparent at this concert. The same co-ordination, balance
and unity of thought as heretofore expressed, were again
the outstanding features of the superb performance.

The program was made up of three quartets: The Schubert A minor, Arnold Bax G major and Beethoven E minor,
op. 59, No. 2. The Schubert and Beethoven quartets received musicianly and dignified readings which left nothing
to be wished for. The Bax quartet (perhaps heard for the
first time in New York) made a decidedly favorable impression. Its themes disclosed a strong penchant towards an
Irish atmosphere, and is deserving of an important place
in the repertory of quartet music, containing as it does
solidity, beauty and a sound thematic development. The
work was well received.

The Tribune said: "The Flonzaley Quartet has its high
standard of performance, and adhered to it yesterday." The
Times commented as follows: "The Flonzaley Quartet
played the composition with great beauty of tone and a
perfection of ensemble as of an interpretation controlled
by one mind and with great evidence of quality." The Her-

ald: "The Flonzaleys performed the work with rare bril-liance and finish and the audience was charmed."

### ROSE FLORENCE

ROSE FLORENCE

With the able assistance of Coenraad Bos, Rose Florence gave a recital of songs at Aeolian Hall on the afternoon of November 21 before a good sized audience and displayed a rare wealth of feeling for the music of some of the most advanced of lieder composers. The program was above the heads of the average audience, and some of the most exquisitely sung of the exquisitely modern songs produced little effect simply because the people did not know what to make of them. Hugo Wolf, Albert Roussel, Gustave Doret, Chausson, Griffes prove to be too heavy fare for the taste of Americans of this generation. All the more, then, is it to the credit of Miss Florence that she followed the dictates of her own likes in making up her program

then, is it to the credit of Miss Florence that she followed the dictates of her own likes in making up her program instead of taking the easy road to popularity with a lot of little popular things or old favorites.

Miss Florence has a beautiful voice. Not one of great power, but of exquisite texture, soft and tenuous and of sustained string quality that was most admirably suited to the lyric nature of most of the things on her program. She has evidently had the most careful training and has put her mind on it; but it is no less evident that she is endowed by nature with a knowledge of how to do things musical,

musical,

Of her recital the American said: "She sang with taste and discretion." The Times noted that "her voice. . . . had a certain warmth." The Herald said that she "has much feeling for her art," and speaks of her "skillful phrasing and an understanding of her offerings."

## PHILADELPHIA ORCHESTRA: JEAN GERARDY, SOLOIST

PHILADELPHIA ORCHESTRA: JEAN GERARDY, SOLOIST

Whether or not one regarded the Philadelphia Orchestra concert at Carnegie Hall on Tuesday evening as a success depended entirely upon whether one liked Brahms or not. The fourth symphony was the first number on the program; the Elgar cello concerto, played for the first time in America, was the second; and the first Liszt rhapsody ended it.

About the Elgar there was no dissenting opinion. It is a long work and it ambles on and on and on, utterly without distinction, utterly without inspiration. There are four movements. The principal tune of the first is one of those 9/8 pastorales that can be indefinitely continued—and this one is; the adagio is very adagio and has some "Parsifalian chromatics" as the program book called them—a great many of them, in fact; the last movement was a commonplace dance tune. The statement that the Elgar violin concerto is a real masterpiece compared to this work for the cello will perhaps best give an idea of its quality.

It was not the fault of Jean Gerardy, playing here for the first time in eight years, that the work did not make more of an impression. He put all of his masterful, technical skill and all the musicianship into its interpretation. Mr. Gerardy has the same rich, beautiful and colorful tone as shown on his last visit here—and evidently more appreciation for the Elgar work than almost anybody else in the hall. He was heartily applauded, as he deserved to be.

Mr. Stokowski's performance of the Brahms was of the same high quality that one has come to expect of him and his orchestra. Especially to be commented upon is the fact that he never allows the tempos to drag, which seems to be more and more the fashion in Brahms, much to the disadvantage of the composer. The Liszt rhapsody, one of Mr. Stokowski's favorite circus stunts, was played with tremen-

dous virtuosity and bravura, and drew tremendous applause from the audience, as it well deserved to.

### BORIS LEVENSON

BORIS LEVENSON

Boris Levenson, Russian composer, presented a program of his own compositions (all in manuscript, and performed for the first time) at his concert in Town Hall on Tuesday evening. Mr. Levenson, whose works are frequently featured by artists on concert programs, has been a resident of New York for over a year during which time he has gained a big following among musicians and music lovers. Those who assisted him in the performance of his compositions were: Sophie Loopo, soprano; Mrs. Alexander Bloch, piano; Alexander Bloch, violin; Effim Liversky, tenor, and Metek Volk, piano.

The program comprised: sonata for violin and piano, Boris Levenson; introduction and aria from the opera The Caucasian Captive Warrior; Lyric Poem, Farewell (Adieu), prelude in F minor; Scham bimkom arazim—Dort, wo die Zeder (a new original melody), Schir eres (an old Palestinian cradle song); Chanuka, Purim, Peisach—chad gadjo, Simches Torah (Jewish holiday songs); Poem in D minor (Dreams), Poem in A minor (Conversation), Rondino (Scherzino); Ballet (oriental dance) from the opera, The Caucasian Captive Warrior.

Of these, the violin and piano sonata, which opened the program, was the outstanding, most pretentious and effective number, and was rendered by Mr. and Mrs. Alexander Bloch with sincerity and artistic finish. Mr. Liversky, tenor, followed with a group of four songs, which did not show up to best advantage owing to the singer's noticeable cold. However, the compositions won hearty approval. The audience greatly applauded the three piano numbers as played by Mrs. Bloch. Miss Loopo, sang a group of six songs (four of which were Jewish holiday songs), which found appreciation. Three of these songs were redemanded. The three violin solos played by Mr. Bloch are short numbers of an appealing nature, and give every indication towards popularity.

The concert closed with the Oriental dance from the opera The Caucasian Captive Warrior, interpreted by Mr. Volk and the composer. Of the soloists, especial mention must be ma

### WEDNESDAY, NOVEMBER 22

### NEW YORK PHILHARMONIC

NEW YORK PHILHARMONIC

The series of educational concerts by the Philharmonic Society of New York, Josef Stransky conducting, opened on Wednesday evening in the Great Hall of the College of the City of New York. The series comprises ten concerts, five to be given at City College and five at Carnegie Hall, the former to be conducted by Josef Stransky, and the latter by Willem Mengelberg.

The program opened with a fine performance of Beethoven's symphony No. 7, in A major, op. 92. At the conclusion of this, an usher hurried to the platform with a huge laurel wreath, but instead of handing it to Mr. Stransky, threw it upon the conductor's platform. Part II contained Strauss' tone poem, Don Juan, op. 20, Debussy's Nuages and Fêtes, as well as the prelude to Die Meistersinger, Wagner. Mr. Stransky conducted with sincerity and intelligence; both he and the orchestra were rewarded with boisterous applause. The only unpleasant part of the concert, which fact cannot be attributed to Mr. Stransky or his orchestra, was the strong echo of the hall. This at times marred the beauties of the compositions rendered, and interfered with the full appreciation of the tonal colorings and effects.

The audience was very large and appreciative. Indications lead to a successful season from an artistic, educational and financial standpoint.

# GRETA MASSON

GRETA MASSON

On Wednesday evening, after an absence of over a year from the concert field, Greta Masson, soprano, made her appearance at the Town Hall in a most enjoyable recital. Miss Masson had been heard here in previous recitals when she made a very favorable impression, but never has she been heard to better advantage than she was the other night. Naturally the possessor of a voice of beautiful quality, Miss Masson delighted her large and discriminating audience with the unusual richness and purity of her soprano voice; good taste in the choice of a long but never tiresome program; the intelligence and skill of her varied interpretations, and her fine phrasing and diction. She is indeed an uncommon artist, whose singing is refreshing and leaves a delightful impression. She sings for the joy it gives her—a joy that is conveyed and felt by her audience. Not striving for bizarre effects or attempting things that arouse curiosity, she sings naturally and charmingly, and is at once en rapporte with her hearers.

In the first number, Rose Softly Blooming (Spohr), the singer caught the interest of her audience and held it throughout the program. Should He Upbraid (Bishop), and O Willow, Willow (Carr), edited by H. V. Milligan, were given with admirable feeling and good style. The aria de Poppea and the aria de Polissena (Handel), both arrangements by Bibb, were splendidly given and aroused much applause. In the French songs as well as the German, Miss Masson was delightful, her diction being worthy of special note. Rex Tillson accompanied the singer admirably.

The entire program follows: Rose Softly Blooming, Spohr; Should He Upbraid, Bishop; O Willow, Willow, Benj. Carr; Begone, Dull Care, 17th Century; Aria de Poppea, Handel-Bibb; Aria de Polissena, Handel-Bibb;

Joint Recital

# REGINA KAHL and RUTH KEMPER

Mezzo-Soprano



At the Plaza 59th Street and Fifth Avenue Tuesday Evening, December 5, 1922

at 8.30 o'clock

PROGRAM

II

1. Air de Lia, from L'Enfant Prodigue...

Debussy
Debussy
Paladilhe 

REGINA KAHL

Symphonic Espagnole (First Movement)......Lale V 1. Un pajarito (Spanish Californian Folk Song), Harmonized by Gertrude Ross

RUTH KEMPER VI 1. Heatherland
2. Amid the Roses
3. Mother Dearest
4. In the Silent Night.
REGINA KAHL Jean Dumayn. Ward Stephen. Kurt Schindle

Mason & Hamlin Piano

Tickets, \$2.20, War Tax Included

For tickets address Washington Heights Musical Club, Miss J. R. Cathcart, President, 27 West 57th Street Telephone, Plaza 5859



# SCHUMANN HEINK

The World's Greatest Contralto

# WILL BE AVAILABLE FOR

# **AUGUST DATES**

SOME RECENT CRITICISMS:

"Every seat was occupied, even the hundred or more extra ones on the stage. The contralto was in high spirits, singing with all her old time verve. She touched the outposts of artistic expression in her songs. Everybody realized how great is the art of this woman who continues as a concert singer when most of those with whom she used to be associated have retired."—Kansas City Times, Sept. 30, 1922.

"Time and age have agreed to pass the great singer by, for at 61 she is more than holding her own in a world full of young talented voices. Part of the secret is her lovable personality and broad human sympathy, which give her singing a quality that must reach human hearts as long as she sings for human ears to hear."—Washington Herald, Oct. 21, 1922.

"The occasion was particularly interesting in that it served to illustrate the perennial quality of the artistry of the great ones in the musical world. The singer's poise, the exquisite beauty and artistry of her mezzo voce, the glorious humor that she instilled into the lieder and the fine musical dignity of her performance as a whole were all things that combined to make the occasion a memorable one."—Baltimore Sun, Oct. 23, 1922.

"Last night's great concert given by the greatest contralto on the concert stage today, has been recorded on the pages of the past, but the glorious impressions and the inspiring impulses sensed at the time will linger with us for a long time to come. Mme. Schumann Heink's voice is just as brilliant, just as powerful, just as tender as ever. Her superb voice, her artistic singing, her commanding personality quickly captured the big audience."—Wilkes-Barre Record, Nov. 10, 1922.

Victor Records

UNTIL OCTOBER 1, 1923

Steinway Piano

For Terms and Available Dates
ADDRESS MANAGEMENT:

HAENSEL & JONES

Aeolian Hall, New York

### CINCINNATI "POP" CONCERTS MEET WITH WARM APPROVAL

Cincinnati, Ohio, November 23.—A large and most enthusiastic audience was present at the first concert, November 19, of the "pop" series, given at Music Hall by the Cincinnati Symphony Orchestra. The program was made up of numbers not too ponderous for the average patron to appreciate, and still sufficiently inspiring and beautiful to meet with poplar favor. The orchestra, under the leadership of Fritz Reiner, was in splendid spirits, and all the beauties of the several numbers were delightfully brought out. Mr. Reiner entered into the work with great fervor and enthusiasm. The audience gave its unbounded approval of the concert in generous applause.

Notes of Interest.

At the noonday pupils' recital on October 28, in the

Notes of Interest.

At the noonday pupils' recital on October\_28, in the Odeon, the following students of the College of Music took part: Hazel Brewsaugh, pianist; John Eichstadt, violinist; Harriet Moore, organist; Mary Swainey, soprano, and Louise Lee, violinist. They are pupils of Romeo Gorno, Lillian Arkell Rixford Adolf Hahn and Lino Mattioli. It is good news for the friends of George Dasch, a graduate of the College of Music and for a number of years a leading member of the Chicago Symphony Orchestra, to learn that he has been appointed conductor of the Little Symphony Orchestra of Chicago.

A pleasing musical program was rendered on October 29, at Music Hall, for the memorial service of the J.O.N.A.M. A number of well known local musicians took part.

The choir of St. Peter's Cathedral, composed of men and boys, under the direction of John J. Fehring, rendered Gruber's Mass, "St. Peter," on October 29. Several special selections were also sung.

John Yoakley, Cincinnati organist, who has taken charge of the music at the Mt. Auburn Presbyterian Church, will give an organ recital every Sunday evening. The first recital was held October 29.

An organ recital was held October 29.

An organ recital was given at the Clifford Presbyterian Church, October 29, by Beulah G. Davis, organist and choir director. Several soloists were also heard.

The U. S. Grant Relief Corps gave two benefit concerts at Memorial Hall, October 30 and 31. Those taking part in the program from the Cincinnati Conservatory of Music were Lydia Cleary Dozier, soprano; Margaret Prall, violinist; Lowell Jones, pianist; a quartet composed of Mary Christopher, Myrtle Stradtman, Harry Nolte and Jerry Miller; Mrs. Thomie Prewett Williams, accompanist; Freda Slauter, violinist; Faye Ferguson, pianist and reader; Anna May Payne, soprano, and Minnie Leah Nobles, accompanist.

Anna May Payne, soprano, and Minnie Leah Nobles, accompanist.

The first Sunday afternoon concert given under the auspices of the East High School Community Center was enjoyed on November 5, in the East High School auditorium. The program, a pretentious one, was played by faculty members of the Circinnati Conservatory of Music, including Burnet C. Tuthill, clarinet; Robert Perutz, violinist; Dr. Karol Lienzienski, pianist; Louis Curtis, organist. Community singing was in charge of Will R. Reeves.

The Musicians' Club of Cincinnati held its regular

monthly meeting at the Walnut Hills Business Men's Club, on November 4, under the direction of Romeo Gorno, the new president. Carl Wunderle gave a lecture on the viola d'amour, including its history and a practical demonstration of the instrument. On the program were a sonata in four movements by Xavier Hamer, a posthumous manuscript by Richard Wagner, and Postillion of Salach, by Wunderle. The accompaniments were played by Romeo Gorno.

Gorno.

The regular meeting of the Clifton Music Club was held on November 3, at the home of Mrs. George Walker, A pleasing program was enjoyed. Mrs. Howard Fischback was chairman, assisted by Mrs. Raymond Meyer and Mrs. Samuel Allen.

pleasing program was enjoyed. Mrs. Howard Fischback was chairman, assisted by Mrs. Raymond Meyer and Mrs. Samuel Allen.

The November meeting of the Hyde Park Music Club was held on November 7, at the Hyde Park Library auditorium. The program was devoted to the study of French music and composers. Those taking part included Margaret McClure Stitt, Mrs. Clarence Browning, Mrs. Frank M. Peters, Ernest C. Daulton, Edith Weaver, Ethel Schmitz, Mrs. Ray Sackett and Mrs. Frederick Pickerel.

The first concert to be given by the Cincinnati Conservatory of Music Orchestra, under the direction of Modeste Alloo, was greatly enjoyed on the evening of November 7, at the Conservatory Hall. The orchestra has been recruited from the students of the Conservatory, and the work, under the direction of Mr. Alloo, shows that there is great promise in store for the new organization. The program was made up of works from Bach, Haydn and Mozart. Emma Burkhardt-Seebaum, contralto, made a fine impression, singing the Don Fatale aria. Katherine Reece, soprano, sang Charmant Oiseau, by David. Faye Ferguson, pianist, played effectively the concerto in G minor by Mendelssohn. The Bach Society held its opening meeting on November 6. Adelaide F. Locke, soprano, and Leo Paalz, pianist, have been added as new members to the Board of Directors. A double mixed quartet has begun rehearsals on the motet, Be Not Afraid, which will be a feature of the next annual celebration of the Bach Society in March.

Walter Vaughn, tenor soloist and post-graduate of the College of Music, was a recent visitor at the College of Music. He has been meeting with success as teacher at Syracuse University, Syracuse, N. Y.

Doris Devore, pianist, a pupil of Frederick Shailer Evans, was heard in a recital program on November 6, at the Cincinnati Conservatory of Music.

A great deal of interest is being noted in the coming concerts for the children to be given by the Cincinnati Symphony Orchestra.

Lillian Arkell Rixford, teacher of organ at the College of Music, gave a

field, Ohio.

Elizabeth Durland Langhorst, pupil of Madame Dotti, of the College of Music, has been engaged by Andreas Dippel for his United States Opera Company.

Arthur Knecht, cellist, Olive Terry, pianist, and Jeannette Niederlander, soprano, of the College of Music, gave a pleasing program at Longview on November 2.

A sacred concert program was given at St. Paul's M. E. Church on November 5 by the choral society, Ben C. De-Camp, director. It was the first of a series.

W. W.

### Houston Likes Christian

Houston's opera week, held the last week of October, came

Houston's opera week, held the last week of October, came out a winner as to artistic success and enthusiasm. The Harold McCormick of the enterprise—a woman, Florence Sterling—had to write her name to a check of considerable size to offset what there was lacking in popular support, but so much enthusiasm stayed over after it was all past that plans were laid at once for another week next year.

And not only Houston. Four other Texas cities, unwilling to permit Houston to capture the cultural lead of their State, are planning to put on an opera "season" of their own. If the plans go through, it means that in addition to Houston there will be a similar season in San Antonio, Dallas, Fort Worth and Galveston.

One of the bright particular stars of the Houston engagement was Jessie Christian who sang two highly contrasting roles—Micaela in Carmen and the title role in Lakme. The critics were warm in their praise, speaking of her "real beauty," and using adjectives like "beautiful," "fresh," "true" and "lovely" to describe her voice. It appears that her Micaela aria was one of the "high spots" in the Carmen performance and her singing of the Bell Song in the tuneful Delibes opera a real triumph.

Among the other singers who appeared there were Jeanne Gordon of the Metropolitan and Crimi who came back to the Chicago Opera this season.

Chicago Opera this season.

# Music Optimists and Bel Canto Reception

Music Optimists and Bel Canto Reception
Responding to invitations, several hundred people attended the reception marking the amalgamation of the American Music Optimists (Mana-Zucca founder) and the Bel Canto Society (Lazar S. Samoiloff founder), at the handsome residence of Mrs. George Bernard, New York, November 18. Musical items of note, and well worthy of the occasion, were as follows: The Bernstein Trio (children) played a Mana-Zucca work; Mrs. Alexander Low sang songs in various languages, including some by Mana-Zucca; Rhea Stella sang Dan Cupid (Mana-Zucca) and songs by La Forge, to Mana-Zucca's accompaniments; Consuelo Escobar, coloratura soprano, sang, and following the Glazé recital in Aeolian Hall, that artist and Acting President Samoiloff appeared on the scene. Between the two (Mana-Zucca and Samoiloff), the purposes of the amalgamation of the two societies was made plain—that of making known new artists and new American works. Mrs. E. M. Gattle is vice president, Mrs. Bernard treasurer, Mr. Samoiloff musical director, and among those present were Messrs. Chalif, Cassel (husband of Mana-Zucca, and who assisted in making everybody feel at home), Walter Bull and fiancee, etc.

## May Peterson Heard in Louisville, Ky.

Louisville, Ky. November 1.—A splendid joint concert was given by May Peterson, soprano of the Metropolitan Opera Company, and Albert Spalding, violinist, at the Kosair Auditorium on Saturday evening, October 28. Miss Peterson rendered two groups of well chosen songs and the Gounod Ave Maria, the latter with violin accompaniment by Mr. Spalding. Three of her songs were repeated

# LOUISE WINTER "A Superb Lyric Soprano"

"Louise Winter's singing was a distinct surprise. The voice has gained enormously in resonance, warmth, quality and elasticity. She seems to have blossomed and developed both vocally and temperamentally. I liked everything she did, the Puccini 'Bohême' aria, the Tschaikowsky and the Grieg songs. There was enthusiasm and I agreed with the public's opinion." - Herman Devries, Chicago

It has given me an unusually refreshing pleasure to hear Louise Winter recently and, in listening. It spreads to such pleasurable, inspirational admired lyric sopranos.

With marvelous tone control, perfect technique and art of enunciation enhanced by delicacy of phrasing, it is only to be expected that her popularity should develop as fast as her appearances extend her acquaintanceship.

It has given me an unusually refreshing pleasure to hear Louise Winter recently and, in listening, to forget all but the limpid clarity of her tones applied to a real understanding of her selections.

[Signed] David Bispham

[Signed] DAVID BISPHAM.

"Louise Winter disclosed a refined, clear and high soprano voice of smooth and liquid quality. Her musical taste and style were eminent. She has artistic poise and makes a very fine impression." -Maurice Rosenfeld, Chicago Daily

"Louise Winter has a voice of sympathetic quality and the gift for singing songs. She told the story in a straightforward way that made it appealing and sang with a fine understanding of the music."—Karleton Hackett, Chicago Evening Post.

"Mme. Louise Winter is the highly talented and charming young daughter of Dr. John Hattstaedt (director of the American Conservatory), this appearance being the occasion of an enthusiastic ovation, for a vocalist whose singing was exceptionally delightful. Mme. Winter also excelled in a very fine rendition of the aria from 'La Boheme.' Absolute praise is given for her remark-Absolute praise is given for her remarkable singing and impassioned, thrilling interpretation of Tschaikowsky's poignant lament, 'Was I Not a Blade of Grass,' showing lyric and dramatic powers of fine and intense caliber."—Music News.



"It is but a few years ago that Louise Winter made her debut at one of the concerts given, under the auspices of the American Conservatory, of which her father, John Hattstaedt, is the distinguished president. Since then Mrs. Winter has appeared many times, always creating a splendid impression. Now she has reached a position far above the average, and though comparisons are not permissible, let it be said that truly she is the equal of any soprano now appearing in recital. To rhapsodize over Mrs. Winter's remarkable vocal equipment would not be sufficient, as her voice is only secondary to her remarkable delivery, impeccable diction, superb phrasing, plus a taste for projecting the music as it should be and is but seldom encountered in the recital hall. Mrs. Winter is a star and her success indicates that her audience was as intelligent as appreciative."—Rene Devries,

For Concert and Recital Address: L. W. POMEROY, Kimball Hall, 300 South Wabash Ave, Chicago, Ill.

and after her second group she sang: Thy Beaming Eyes, Carry Me Back to Old Virginny, and Comin' Through the Rye. According to the Herald "Hers is a delightfully placed organ, pearly and pure, with an extraordinary ability of sustained tone in its most poignant notes, but possessing likewise a very beautiful middle register, vibrant and appealing. Her vocalization is the perfection of ease and naturalness, neither forced nor shouted, her phrasing and reading of rare artistry, and she makes of each offering a complete little dramatic episode satisfying in itself."

J. P.

### Merle Alcock Charms Large Audience

Merle Alcock Charms Large Audience

Following the headline "Madame Alcock Renders Appreciated Program" and the subhead "Singer Opens Season for Euterpean Club With Successful Concert," J. Mabel Clark had this to say in her review of the recital which Mme. Alcock gave recently in Fort Worth, Texas:

Running the full gamut of voice expression in a versatile concert that ranged from O don Fatale, from Verdi's Don Carlos, to the well known cradle song, Rock-a-Bye Baby, Merle Alcock charmed a large and appreciative audience.

Verdi's master test for the contralto voice gave the singer full scope for operatic expression and technic, while the extreme simplicity of the old fashioned lullaby represented the other extreme. All numbers were given with a charm of manner and a perfection of tonal quality that caused the very appreciative audience to leave the concert with such expressions as "Superbli" "Wonderfull" "Fort Worth munic lovers attended the concert with much expectancy, many of them having heard the madame last year, and this expectancy was fully realized, for never was she more beautiful or more fascinating. Mme. Alcock was in good voice and exceedingly gracious in granting the encores which her audience demanded.

That Mme. Alcock is partial to American composers was evidenced

manded.

That Mme. Alcock is partial to American composers was evidenced by her several renditions of their work. The American songs struck a very true and sure note with the audience.

### Münz to Play for the Bohemians

Münz to Play for the Bohemians

Miecyzslaw Münz, who scored so sensationally at his debut New York recital at Aeolian Hall on October 20, will play the César Franck sonata in A major for piano and violin, and a piano solo at the next regular meeting of The Bohemians, the New York Musicians' Club, to be held on December 4, at 8:30 p. m., at the Harvard Club. The program is being given in commemoration of César Franck's one hundredth birthday. A buffet supper will be served by the club after the program. Mr. Münz gives his second New York recital at Aeolian Hall on Thursday evening, December 7. His program for this occasion will include the Brahms sonata, op. 5, F minor, the Beethoven Eroica variations with fugue, op. 35, Debussy, Poulenc and Friedman compositions, and a Chopin mazurka and polonaise. Since the veritable triumph of his first appearance, the young Polish pianist has progressed steadily in his favor with American audiences, and will be heard more and more often.

### Council Bluffs (Iowa) Praises Pat Conway's Band

Band

A large crowd, several times larger than that of the opening night, thronged the Auditorium on Tuesday night, during the Mid-West Horticultural Exposition, to witness the splendid display and hear the fine playing of Pat Conway's Band. The balcony was filled with a crowd of music lovers that lingered until the last echo of the splendid program had died away.

The program rendered was on the popular order, and judging from the applause, "popular" is the right word to use. The Poet and Peasant overture, by Van Suppe; airs from The Fortune Teller, by Victor Herbert, and scenes from Carmen by Bizet, all proved pleasing, as did a cornet solo by Mr. Pechin and a duet for flute and saxophone by Mr. Collins and Mr. Livingstone. Mathilde Verba, soprano soloist, was superb and was forced to give several encores. Pat Conway is the director of the Conway Band School, affiliated with the Ithaca Conservatory of Music.

### The Rev. Percy Stickney Grant Writes

No comment is necessary upon the following letter, which was recently addressed to Purdon Robinson by the Rev. Percy Stickney Grant, of the Church of the Ascension, Fifth Avenue and Tenth Street, New York:

Fifth Avenue and Tenth Street, New York.

My dear Mr. Robinson:

I imagine that I must thank you for the copy of the Musical Couries that I received a few days ago, in which you had a most interesting story called Song Secrets.

I wish to express my pleasure in reading it and also my memory and thought of you and your valuable labors for the art of singing, during many years in New York.

I remember very well how you put a G sharp into my voice which stuck there as naturally and easily as an ivory ball in the pocket of a pool table.

With kind regards and best wishes, believe me to be Sincerely yours,

(Signed) Percy Stickney Grant.

### Alda Franchetti Signed With Gallo for Next Season

Alda Franchetti, who made his appearance in New York as guest conductor with the San Carlo Opera Company, also appeared with much success in that capacity during the same organization's Boston engagement. As a result of the favor with which his work met Fortune Gallo has signed a contract for next season with Maestro Franchetti, which calls for his services for a period that will extend over thirty weeks, beginning next September.

### Hackett Off on Concert Tour

Charles Hackett, tenor, left Saturday for an extensive concert tour of the West. His first engagement is at Salt Lake City. On his way to California, where he has five concerts, he will stop at Yakima, Wash., to give a performance, and at Portland and Astoria, Ore. His last engagement of this tour is at Denver, Col., on January 4, after which he will return to New York and sail immediately for Spain where he will be the leading tenor in the annual season at the Teatro Liceo, Barcelona.

### Three Centuries of American Song for Washington

Olive Nevin, soprano, and Harold Milligan, composer-pianist, will appear in Washington, D. C., in Three Cen-turies of American Song, on December 12, under the

auspices of the Rubinstein Club. The recital will take place in the Masonic Auditorium.

On November 14 Miss Nevin and Mr. Milligan opened the forty-fourth season of the Troy Vocal Society, at Music Hall, Troy, N. Y. Miss Nevin, in the powdered wig and voluminous brocaded silk costume of the eighteenth century, in an attractive hoop-skirted lacy costume of the nineteenth century, and finally in modern dress, portrayed the progress of American song; Mr. Milligan, moreover, prefaced her interpretations by brief, entertaining historical talks. The men's chorus of the society contributed several interesting numbers, notably Baehr's Evening Serenade.

### Harold Land at University Club

Harold Land, baritone, gave a program of Scotch and English ballads at the University Club, Fifth avenue and Fifty-fourth street, on November 10. Mr. Land was in his best form and had the able assistance of Edward Harris at the piano. The recital was given for the St. Andrew's Society and its guests.

### Onegin at Carnegie Hall December 6

Sigrid Onegin will give her first song recital at Carnegie Hall, New York, on Wednesday evening, December 6. Mme. Onegin's accompanist will be Michel Raucheisen, who recently arrived here from Europe, where his services have been much in demand. Mr. Raucheisen has already played here with Clara Clemens, Josef Schwarz and Jean Gerardy,

and his New York debut takes place with Mme. Onegin. The program will include Schubert's Die Allmacht, La Pastorella, Der Erlkönig, and Der Musensohn; four French romances and pastorals of the eighteenth century; Brahms' Von ewiger Liebe, Sappiche Ode, Ständchen and Willst du dass ich geh? and a group of songs in English by Carpenter, Fischer, Taylor, Bantock, Guion and Clarke.

### Erna Rubinstein at Metropolitan Concert

Erna Rubinstein, the youthful violinist, will make her second New York appearance of the season at the Sunday night concert at the Metropolitan Opera House on December 3. She will play the Bruch G minor concerto and a group of shorter pieces.

## A New York Engagement for Amy Ellerman

Amy Ellerman, contralto, was one of the artists who appeared at the tenth annual concert of the Lewis and Skye Associations of New York, at Palm Garden, on the evening of November 3. Miss Ellerman was heard in

### Ashley Pettis to Give Aeolian Recital

Ashley Pettis will give an unusual program at Aeolian Hall on Monday afternoon, December 11. He will include a group of Chopin and two American works. Mirror by Pettis, and the Rhapsodic Prelude by de Grassi.

# INTRODUCED



BY SUCCESSFUL NEW YORK DEBUT

> Aeolian Hall Nov. 6, 1922

# NORMAN JOHNSTON

Italian and and English, animation His voice

Any singer who can enunciate Leave Me, Loathsome Light with distinctness and without a lisp is entitled to respectful attention, and this is just what a young American baritone, Norman Johnston, succeeded in doing, After this Haendel aria he ranged through old Irish and old Italian to Schumann, with whose Lieder he was less familiar, only to follow with two Grieg songs that were charmingly done, a group of French, in which My Lovely Celia and Leoni's dashing Tally-Ho particularly stood out. Mr. Johnston has a lot in his favor—a good voice, well produced, good stage presence and a prepositising manner. The audience liked him and did not hesitate to make its approval known.—Katherine Spaeth, N. Y. Eve. Mail.

. . a tall, youthful baritone, presented a varied program of songs, with an interested audience. He displayed an even register of pleasing qualify, well trained.—Morning Telegraph.

His unaffected delivery, coupled with an evident sincerity and an intelligent grasp of the essentials of song interpretation, lent interest and promise to his debut.—Deems Taylor, N. Y. World.

Held the stage in Acolian Hall yesterday. His singing was advoit and engaging.—Pitts Sanborn, N. Y. Globe.

His interpreting seemed to prove that he knew what he was singing. The material of his voice is of good quality and he uses taste in his display of it.

—N. Y. Eve. Sun.

Management of Evelyn Hopper Aeolian Hall, New York City



# IN CONCERT

A very wonderful woman with one of woman with one of the most beautiful soprano voices in existence today.—
Chicago Evening American.

Connoisseurs of the voice, vocal teachers, students and average concert goers were alike thrilled by the numbers which Rosa Ponselle offered.—Columbus Dispatch.

# GRAND RAPIDS

WESTERN UNION TELEGRAM

Grand Rapids, Mich., Nov. 2, 1922.
National Concerts, Inc.,
Ponselle a superb artist. Audience most enthusiastic. One of the loveliest programs Grand Rapids has ever listened to. Best regards.

Mrs. Armen, S. Kurkjian Mary Free Bed Guild.

Miss Ponselle by her beauty, grace and picturesque appearance completely captivated her audience. She has every quality for a great artist, style, finish, perfect enunciation, beautiful legal, brilliancy, temperament and above all personality. She takes her high tones with remarkable ease and her voice at times is reminiscent of organ tones.—Grand Rapids News.

Miss Ponselle charmed everyone with her rich opulent voice and perfect singing.—Grand Rapids Herald.

Rosa Ponselie was greeted with a burst of applause when she appeared looking regal in a glistening gown of silver cloth. Her voice is glorious and of that golden Italian quality which is an endowment of nature. It is even and smooth throughout the entire range and is permeated with beauty of tone and lovely quality. When singing in full volume there is at all times a sense of reserve force which is an indication of good method and correct singing. Ponselle's program was delightfully sung.—Grand Repids Press.

# **HARTFORD**

### HEARTY OVATION FOR ROSA PONSELLE

Mariden Artists Assistmed by Concert Audience at Parsons

it was Rosa Ponselle night at Parsons' Theater last evening. The Meriden young woman who, only a comparatively short time ago, was suddenly over night catapuited to world-wide fame at the Metropolitan Opera House in New York, was the central figure in what was probably the greatest ovation tendered to a singer in staid old Hartford in many a day. There is none to question her popularity, and after last evening's enthusiastic reception there is every reason to place her on an exceedingly high plane when her regard by the general public is taken into consideration. The memory of the writer falls when he attempts to recall another concert in this city, save one a number of years ago by John McCormack, when the audience remained seaded at the conclusion of a lengthy program until the singer had rendered three encores, one after another.

other.

Of the beauty, majesty and full dramatic power of her voice there has never been any doubt. She at once placed herself on intimate terms with her audience. Her graciousness and charm of manner won instant recognition. The honors which have been heaped upon her have not in any sense turned her head. She remains the same unspoiled, unassuming and magnetic person who overnight became one of the famous singers of the present day.

—The Hariford Dolly Times.

### ROSA PONSELLE IN CONCERT PROGRAM

Spiendid Italian Arias Win Applause From Big Audience

Rosa Penselie sang at Parsons' Theater last evening to a very large audience. She won the people, all the applause any artist ought to expect or demand—and she was compelled to give three added numbers after the concert was over. She has a magnificent voice—The Hartford Daily Courant.



Prima Donna Dramatic Soprano

PONSELLE S

Page 88 (New Book) Letters of

BOSTON A

# mmense Crowd Hear

There isn't any doubt but that Rosa Ponselle has arrived in Boston as a great drawing card and a great artist. Symphony Hall was jammed Sunday night by an audience which was as happy and enthusiastic as a McCormack audience, and incidentally John McCor-

mack himself was among the spectators and among those who applauded the loudest. The concert was extremely interesting.

## **BOSTON TRANSCRIPT**

Miss Ponselle's voice displayed its accustomed opu-lence and her singing, besides retaining its largeness and fire, has gained new subtleness. She sang "Er-nani Involami" from Verdi's Ernani with characteristic fervor, sweep and passion.

### BOSTON GLOBE

Miss Ponselle's singing greatly pleased an audience that left no vacant seat in Symphony Hall.

WESTER

RECEIVED AT 1450 BROADWAY, NEW YORK ALWAYS

BB 373 27 BLUE

Z BOSTON MASS 13 218P

MISS LIBBRY MILLER

NATL CONCERTS 145: R

ROSA PONSELLE PACKED SYMPHONY HALL ENTHUSIASM VERY REMARKABLE A TREMERO PONSELLE ALREADY A GREAT DRAWING CAR

FRED J MCISAAC

BOSTON T

# "Ponselle Has

# REMARKABLE CONCER

An unusually large audience was treated to an unusual concert at Symphony Hall last evening by Rosa Ponselle, the dramatic soprano of the Metropolitan Opera House.

It was a rare evening indeed, and one that will go down in the his-

Columbia Records Knabe Piano

NATIONAL CON SAMUEL GENI 4, P

1451 Broadway

HS



Metropolitan Opera Company

IERICAN

SUPERB nes G. Huneker

E

# rs Concert by Ponselle"

Ponselle has that rare quality of impressing her personality upon an audience, and it is a striking and exotic personality. The voice is a most amazing one, a rare soprano organ of the heroic type, a voice which harks back to Nordica, Ternina and the great singers of the

past. Ponselle sings such big arias as that from Ernani with the most amazing power and flexibility, while her ability to sing ballads and songs in English is so remarkable that she can draw tears from many eyes by her dramatic intensity.

UNION CLASS OF SEL RAM

1922 NOV 13 PM 2 28

45 ROADWAY NEWYORK NY

L 3 T NIGHT AND TURNED MANY AWAY

S CONCERT IN EVERY WAY AND

**BOSTON HERALD** 

Already she sings leading dramatic roles at the world's leading opera house, and last night in Boston an enormous audience applauded everything she did.

# **BOSTON POST**

Miss Ponselle was in excellent voice throughout the program. She has a powerful dramatic soprano voice which she uses to good effect. She especially pleased the audience with her agreeable manner, her style of singing, and the beautiful quality of her tones.

AVELER

# arge Audience"

IS GIVEN BY THE ARTIST

tory of the musical world and be remembered by all present for a long time. The entrance of Miss Ponselle for her opening group of songs was the signal for an ovation that lasted several minutes, and her beautiful white dress, set off by the black background of the piano, only emphasized her charm and grace.

NCERTS, Inc.

**New York** 

Season 1923-1924 **Now Booking** 

IN **OPERA** 

Only an extraordinary singer could have sung the recitatives as she did —N. Y. Herald.

is wild about her.



The interest of the audience was at high pitch and continued so throughout the evening as the beauty of Rosa Ponsella's wanderful voice and the magnitude of her histrionic ability were un-

# LYNCHBURG

WESTERN UNION TELEGRAM

Lynchburg, Va., Nov. 18, 1922.
The National Concert Co.
Rosa Ponselle was perfectly wonderful. Everybody is wild about her.

ROSA PONSELLE IS BRILLIANT

# One of the Best Concerts Ever Given in Lynchburg

Rich beauty of voice, charm of personality and appearance and an accompaniment that supplied the requisite background combined last evening to perfect one of the most brilllant concerts ever given in Lynchburg, when Rosa Ponselle appeared at the City Auditerium under management of Miss Emma Adams.

This soprano was regal in a gown of black velvet and ermine. But it was her voice which thrilled and held her audience, responsive as Lynchburg audiences are to great artists. A program ranging from plantation melodies, through the lighter classics to the arias of Verdi, gave ample opportunity for the exercise of the talents which the singer demonstrated to such gifted advantage. She sam with a definite appeal in her ringing, clear tones, of which the enunciation is perfect. Flexible and wide range, Lynchburg will rarely hear a voice to compare with Rosa Ponselle's for sheer beauty and richness.—Lynchburg News.

## WATERBURY

# Audience Was Captivated By Prima Donna

State's Own Daughter

A finished Rosa Ponselle sang to a crowded armory last evening. The wonder voice is now enhanced by all the qualities which mark the trained artist. Rosa Ponselle's ability as a dramatic soprano continues to be the talk of the present musical generation. For expression, dramatic ability and vocal art her concert left nothing to be desired.—Waterbury Republican.

Nine generous numbers were capably executed by Miss Rosa Ponselle. Consider a singer possessing exceptional dramatic ability, beautiful broad full tones, a remarkable handling of breath, and an intimate skill in placing of tones which effects at all times in low medium and higher register a resonance that gives her tones the necessary warmth and color—take all these vocal details into consideration and you have something of an idea of the beauty of Miss Ponselle's mellow organ. One might also consider, aside from her vocal technique, the temperament of the singer, her dramatic ability and vast amount of intelligence and cunning as to nice interpretations which assets add most happily to the general effect.

It hardly seems necessary to select one number in preference to another as being especially well sung. This artist sang each and every number extremely well—in fact, one could detect in her entire performance that she had no intention of not singing well.—Waterbury Democrat.

# Ponselle Delights Waterbury Audience

A very large audience was present. Miss Pon-selle's voice is even more beautiful than when she was heard here before, if that were possible, and her singing is not only artistic in its finish, but is pleasing to all alike, whether they be trained musicians or tyros in the art.—Waterbury American.

### ACROSS THE COUNTRY

Albany, N. Y., November 24.—Ben Franklin begins his tenth season of subscription concerts in Harmanus Bleecker Hall, December 4, with a joint concert by Benne Moisciwitsch, pianist, and Jean Gerardy, cellist. Other events include Anna Fitziu, John Charles Thomas, Erna Rubinstein, Edward Morris, Tito Schipa and Suzanne Keener. Carolyn Mitchell Dodd, soprano; Robert Kerr Colville, tenor, and Mrs. Peter Schmidt, violinist, gave a recital in Chancellors' Hall for St. Margaret's House. J. Austin Springer and Mrs. Leonard Miscall were at the piano.

Several innovations have been made in the programs of the Albany Community Chorus. Mr. McKinney and William B. Eddy have arranged unusual numbers and the Chamber of Commerce is co-operating. Early in December one hundred newly naturalized citizens will receive their papers at the regular meeting of the chorus.

The Fisk Jubilee Singers gave a concert recently at the First Presbyterian Church.

The Elks Glee Club, Edward J. Delehanty director, is rehearsing an elaborate program for the annual memorial exercises.

The Albani Quartet, assisted by Pluma McIntosh gave.

exercises.

The Albani Quartet, assisted by Pluma McIntosh gave a recital in Calvary M. E. Church to a large audience.

The Strand Quartet, assisted by Floyd Howard Walter, organist; Gustav Wickert, Jr., baritone, and Myra W. Bellows, contralto, gave a concert recently at the Elks Club.

E. V. W.

Baltimore, Md.—(See letter on another page.)
Berkeley, Cal.—(See "Music on The Pacific Slope.")
Boston, Mass.—(See letter on another page.)

Bowling Green, Ohio, November 22.—The second number of the College-Community lecture course was given in the college auditorium Thursday evening, November 16, when a concert was given by Charles Norman Granville, baritone, assisted by Louise Mason at the piano.

Chicago, III.—(See letter on another page.)

Cincinnati, Ohio-(See letter on another page.)

Cincinnati, Ohio—(See letter on another page.)

Dallas, Tex., November 20.—One of the most charming musical productions seen here was that of the Impresario, given on October 8, under the direction and management of William Wade Hinshaw. This opera comique, by Mozart, is light and full of subtle humor. The music is of the sparkling, delicate type, with bravura arias for the two prima donnas, which make great demands upon the voices of the sopranos. Fully equal to the demands of these solos were Hazel Huntington and Lottice Howell, both displaying coloratura voices of beauty and looking extremely attractive in the costumes of 1791. Heading the all-star cast was Percy Hemus, American baritone, who, as the Impresario, had opportunity to show his excellent voice to the best advantage, and also was convincing in the comedy lines allotted to him. The part of Mozart was sung

by Thomas McGranahan, who sang with a rare sweetness of tone quality, and whose stage manner was graceful and delightful. Phillip was well sung and acted by Francis Tyler. Piano accompaniments were exquisitely played by Gladys Craven. An interesting feature of the evening was a curtain talk by Percy Hemus, giving an expression of thanks to the audience for its manifest appreciation. Music lovers here will look forward eagerly to the engagement of another Hinshaw Company, which will be here in February, in Cosi fan Tutte. These attractions are brought to Dallas by Earl D. Behrends.

lovers here will look forward eagerly to the engagement of another Hinshaw Company, which will be here in February, in Cosi fan Tutte. These attractions are brought to Dallas by Earl D. Behrends.

Carrying out its announced program of presenting famous musicians, the Palace Theater during the week of November 5 to 12, offered as an added attraction, Giuseppe Creatore, band master, to conduct the Symphony Orchestra. At the special Sunday afternoon concert he gave his own orchestral version of The Rosary. Introduced as guest conductor, Creatore brought Don Albert, the regular conductor in for an encore appearance and the popular leader himself drew prolonged applause. Don Albert received much of his early musical training under Creatore.

The first of the Twilight Musicales which are given each year by the Schubert Choral Club, was given Sunday afternoon, November 5, in the palm garden of the Adolphus Hotel. A varied group of selections was presented, including numbers by a violin choir, conducted by Hedley Cooper, sacred selections by the Quartet from the first Presbyterian Church, solos by Edwin Lisman (baritone), Mrs. Homer Adams (contralto of Fort Worth), and George Ashley Brewster (baritone). The hall was filled to capacity.

Petreit Mich (See letter on another page)

Detroit. Mich.—(See letter on another page.)

Easton, Pa., November 24.—The Lotus Quartet of Boston sang to a large audience in the College Hill Presbyterian Church on November 15. The quartet was assisted by Ethel Hinton, reader.

Marie Morrisey, contralto, gave a delightful private recital in St. John's Lutheran Church, November 10. She was assisted by Jacques Glockner, cellist, and Walter Chapman, pianist

assisted by Jacques Glockner, cellist, and Walter Chapman, pianist.

Four lectures by Emily Rice on musical appreciation are among an interesting calendar of entertainments to be given before the Women's Club of this city. The Women's Club Chorus gave a concert in Scholl's Hall, Quakertown, Pa., on November 14. Mrs. George C. Macan is conductor and Mrs. Ralph E. Yarnelle, accompanist. The club was assisted by Mrs. Ezra Bowen, violinist; Mrs. Lyman Perry, soprano, and Helena Schiff, pianist. The program consisted of numbers by Goldmark, Chadwick, Chopin, D'Hardelot, Lieurance, MacDowell, Dett, Laros, Scott and Huerter, given before a delighted audience.

G. B. N.

Fort Collins, Col., November 20.—The annual fall concert of the Fort Collins Community Chorus, with Marie Tiffany, Metropolitan Opera soprano, as guest artist, was held at the Empress Theater, November 15. Miss Tiffany sang sixteen programmed numbers and seven encores. She was well received. Her accompanist was Zella Cole Lof. The chorus, under the direction of Matthew Auld, sang but two numbers. Mrs. Fred H. Larimer was accompanist for

the chorus. The program was uniformly good, the chorus maintaining its high standard of work, and the soloist offering a program of artistic merit.

maintaining its high standard of work, and the soloist offering a program of artistic merit.

Fort Worth, Tex., November 18.—Musical activities in Fort Worth were opened November 2 when Josephine Lucchese was heard in concert as the initial number of the Thursday morning musicales at the Texas Hotel, under the local management of the Harmony Club. This gifted young singer has an unsually round, rich coloratura voice and sings with charming naturalness and refinement. Each number on her program met with enthusiastic applause, bringing the singer numerous encores. The audience was one of the largest and most appreciative ever seen at a morning musicale here.

A splendid reception was given the William Wade Hinshaw production of Mozart's opera comique, The Impresario, in the First Baptist Auditorium, under the local management of the Harmony Club, November 13. The charm of Mozart's music, the subtle strain of dignified humor which ran throughout the play and the delightful way in which Hemus and his supporting cast presented the opera, are the reasons for such a reception. It was a source of pleasure to the audience to find an all American cast. Percy Hemus was inimitable in his portrayal of the character of Emanuel Schickaneder. Lottice Howell and Hazel Huntington both possess charming coloratura voices. Thomas McGranahan was a Mozart beyond reproach and is the possessor of a soothing tenor voice. The Impresario's nephew was played by Francis Tylor in an admirable manner. Gladys Craven at the piano won the admiration and approval of the large audience for her artistic accompaniments. This attraction proved a brilliant opening for the Harmony Club night series, with many splendid attractions to follow.

Mrs. John F. Lyons, president of the National Federation of Music Clubs, is in Philadelphia attending the meeting of the executive board of that organization.

Rehearsals for the production of the opera, Lohengrin, to be given by the Municipal Grand Opera Company, Sam S. Losh director, are being held every [Wednesd

under the direction of B. U. Taylor, Jr.

Galesburg, Ill., November 23.—The Galesburg Civic Music Association, a recently formed organization, is presenting this season an All Star Course, and the artists are being greeted with capacity houses. Among the artists appearing are Riccardo Martin, Charles Rann Kennedy and Edith Wynne Mathison, Albert Spalding, Maier and Pattison and Frieda Hempel. Negotiations are under way for a symphony orchestra for a spring festival.

On November 18 a large and appreciative audience enjoyed a recital given by pupils of Violette Holly, Bennie Cannon and Frances Mason at the studios. This was the first of a series of recitals and was a marked success.

On November 21 at the regular meeting of the Musicians' Club of Galesburg, L. B. Murdock, head of the piano department of the School of Three Arts of Lombard College, gave an interesting lecture-recital on Music of Tomorrow.

The first of a series of recitals given by the students of the Maude Alma Main School of Fine Arts was held

# "Panizza a Musical Gia

"PANIZZA MAKES 'PARSIFAL' SUB-LIME."-Herman Devries, Chicago American.

"PANIZZA BY THIS PERFORMANCE WROTE HIS NAME UPON OUR MUSI-CAL ANNALS IN LETTERS WHICH WILL NOT SOON FADE."-Karleton Hackett, Chicago Evening Post.

"A GREAT CONDUCTOR, ETTORE PA-NIZZA WAS AT THE STAND."-Edward Moore, Chicago Tribune.

"ETTORE PANIZZA, A GREAT WAG-NERIAN CONDUCTOR, WHOSE ULTI-MATE PLACE IN THE HALL OF FAME SURELY WILL BE NEAR TO THAT OF NIKISCH AND TOSCANINI."-Glenn Dillard Gunn, Herald-Examiner.

"ONE OF THE GREATEST CONDUCTORS CHICAGO HAS HEARD."-Eugene Stinson, Chicago Daily Journal.

"PANIZZA DESERVES THE GREATEST PRAISE FOR THE SUCCESS AND BRIL-LIANCE OF THE PERFORMANCE."-Maurice Rosenfeld, Chicago Daily News.

"HE IS, IT WOULD SEEM, A POET OF THE BATON."-Chicago Tribune.



Photo by Moffett

"ETTORE PANIZZA IS GREAT."-Chicago Journal.

"HE DOMINATED BOTH THE ORCHES-TRA AND THE STAGE COMPLETELY."-Chicago Daily News.

"HIS WORKMANSHIP IS FLAWLESS."— Chicago Daily Journal.

"HIS READING WAS MAGNIFICENT AND HE HAD THE ORCHESTRA COM-PLETELY IN HAND EVERY MOMENT." -Chicago Journal of Commerce.

-Maurice Rosenfeld, Chicago Daily News.

"PANIZZA IS A MAN OF IDEALS AND THE SKILL TO MAKE THEM PRACTI-CAL. HE IS AN ARTIST WHO WILL BRING A NEW FORCE TO OUR COMPANY."—Chicago Evening Post.

"PANIZZA RECREATED 'PARSIFAL' FOR US."-Chicago Evening American.

"HE WAS ABSOLUTELY IN CONTROL OF THE PERFORMANCE."-Chicago Daily

"HE IS A MAN OF PROFOUND MUSICAL ERUDITION."—Chicago American.

"HE WAS THE EVER-PRESENT, ALL PERVADING PROTAGONIST OF THE ENTIRE PERFORMANCE. HE TOWERED ABOVE THE ORCHESTRA AND THE SINGERS LIKE A MUSICAL GIANT."-Chicago Daily News.

"EVERY NOTE OF THE PERFORMANCE WAS PERFECT. THIS PERFECTION HE IGNITED YESTERDAY WITH THE SPARK OF LIGHTNING GENIUS."—Chi-THE cago Journal.

November 20. The pupils of the various departments showed gratifying results.

On November 16 in Beecher Chapel Margaret Mulford, of the faculty of Knox Conservatory of Music, appeared in a vocal recital.

Grand Rapids, Mich.—(See letter on another page.)

Hays, Kan., November 10.—At the pupils' recital given by the students of the department of music of the Fort Hays Normal School on November 1 the performers gave a very good account of themselves. Those who participated were Elaine Faulkner, Scotty Philip, Bernhardt Engle, Elsie Steimert, Betty Nicholson, Dorothy Voss, Jack Ward, Florence Brown, Carl Engle, Elizabeth Campbell and Zella Clark

A similar recital was given November 7 by Lucy Hoke, Bertha Palmer, Helen Smith, Bernice Fowler, John Shively, Helen Mehler, Alma Dusenberry, Olive Kobler and Bessie Tillotson.

Shively, Helen Mehler, Alma Dusenberry, Olive Kobler and Bessie Tillotson.

La Crosse, Wis., November 19.—Jacques Thibaud played in La Crosse November 17, under the auspices of the La Crosse Music Study Club. Mr. Thibaud received a concentrated, almost breathless, attention. The program opened with the Eccles sonata in G minor; the Lalo Symphonie Espagnole followed. The choice of the third and fourth groups might be called "Kreisleresque" (if one may be permitted to coin a word), though the interpretation was typically and beautifully Thibaud's own. M. J.

Marinette, Wis., November 18.—The week of November 6 was full of interesting musical events. Lauderman Bros. Company (who handle the Ampico here) presented a number of very fine concerts, featuring Alexander Gunn and Penelope Davies.

Among the other musical events of the week was a private musicale given at the home of Mrs. Marshall B. Lloyd in Menomenee, Mich., for the Girl Scouts. Both Mr. Gunn and Miss Davies were very well received. Encores were the rule and not the exception. They also appeared at the Woman's Club and at Kiwanis and Rotary affairs. The biggest event of the week was the concert at the Marinette Theater November 10. There was a very large audience Mr. Gunn played three groups. He is versatile, and his playing shows warmth and temperament and is expressive. He was heartily received, and responded to the demanded encores. Miss Davies shared the honors of the concert, singing two groups. She has a beautiful voice which she uses with consummate artistry. Her diction is excellent and she has a charming stage presence. She received much applause and many flowers. The accompaniments were by the Ampico.

Modesto, Cal., November 8.—Music lovers of this city thoroughly enjoyed the delightful program presented.

Modesto, Cal., November 8.—Music lovers of this city thoroughly enjoyed the delightful program presented November 7, at the Modesto Theater, by Phillip Gordon, pianist, and Elinor Whittemore, violinist. A program made up of works by Mendelssohn, Beethoven-Seiss, Schubert-Tausig, Rimsky-Korsakoff, Chopin, Kreisler, Johann Strauss, Schubert, Sarasate, Rameau-Godowsky, Tschaikowsky and Liszt, gave the artists ample opportunity to display to the full their excellent musicianship. A friendly audience manifested its thorough enjoyment by frequent and enthusiastic applause.

Mount Pleasant Mich. November 22. Alberto Salvii.

enthusiastic applause.

Mount Pleasant, Mich., November 22.—Alberto Salvi, harpist, gave a concert on October 26. He was greeted by an audience of over 800, who appreciated his interesting program and rewarded his efforts with vigorous applause and a demand for several encores. Others to appear in the course are Anna Case, Harold Bauer and Tandy McKenzie. The music department of the Central Michigan Normal School this year is in charge of J. Harold Powers, vocal director; Mrs. Persis Terhune, public school methods; Mrs. Willard Campbell, violinist, and G. Davis Brillhart, pianist. These members of the faculty will make several appearances throughout this section of Michigan. A music club has been organized by the students in the department of music. They will have meetings bi-monthly and devote several of them to the study of American music and musicians.

The music department of the city high school is fostering a music memory contest this year. It is to continue for sixteen weeks.

G. D. B.

New Castle, Pa., November 11.—November 6, Leoncavallo's Pagliacci was given at the Opera House in Italian, by the Kingsbery Foster Opera Company of New York, with a former New Castle baritone, Thomas Williams, in the role of Silvio. Mr. Williams was greeted with rounds of applause which expressed the appreciation of the people for his ability as actor and singer.

November 8, the Wednesday Morning Club gave a program of music in the First Presbyterian Church, representing the early settlers from England. Those appearing on the program were Mary Harvard, Helen Harbison, Sarah Falls, Mrs. William Woodworth, Mrs. H. L. Gordon, Mrs. E. Kaplan, Mrs. S. R. McCleary, Mrs. Keith.

Advanced pupils of the Patterson School of Music gaye a program of selections from the operas at the school auditorium, November 9. Those participating were Genevieve Kelly, Martha Lavarack, Helen Ewing, Rebecca Garvin, Florence Balph, Dorothy Whittaker, Margaret Womer, Virginia Patterson, Mrs. Wayne Orr, Mrs. Paul Weller and Albert Genkinger.

omaha, Neb., November 23.—The artists' course of the Tuesday Musical Club was opened by Geraldine Farrar, who appeared at the local auditorium on November 3, with Henry Weldon, baritone, and Joseph Malkin, cellist, as assisting artists, and Claude Gotthelf as accompanist.

The Friends of Music, the newest local club devoted to the advancement of musical interests hereabouts, enjoyed a piano recital by Mrs. L. F. Crofoot at its first regular meeting. Mrs. Crofoot is a gifted and highly trained pianist, justly popular in local circles. Her chief number was Beethoven's sonata, op. 27, No. 2, which was supplemented by a well chosen list of modern numbers.

The membership list of the Friends of Music is already filled, and its activities promise to lend a wholesome stimulus to local musical effort. Mrs. A. V. Kinsler is president of the organization. Other active local organizations are the Monday Musical Club, Mrs. Leo Hoffman, president, and the Fortnightly Club.

A faculty concert was given November 10 by the music instructors of the University of Omaha—Corinne Paulson, pianist; Louise Jansen-Wylie, soprano, and Robert Cuscaden, violinist. Miss Paulson and Mr. Cuscaden collaborated in

the performance of a sonata by Gade, and each of the artists

ared in a solo group.

r. and Mrs. Cecil Berryman are giving a series of illustrated lectures on the trated lectures on the master composers, on consecutive Thursday evenings at the Y. W. C. A. auditorium.

Peoria, Ill., November 10.-Faith in Peoria's worth that three independent managers have booked some of the biggest attractions on tour, in spite of the fact that clocal organizations had already provided an unusually large number of fine concerts. The Ukrainian National Chorus booked for November 3, has been postponed until later.

The season opened with the joint recital by Riccardo Martin and Frances Ingram on October 13, in Mohammed Temple, given under the auspices of the Amateur Musical Club. A large audience was delighted with their program and their generosity with encores.

Sousa and his band gave two concerts on October 20, under the auspices of the Civic Music Association. People were turned away at both matinee and evening performances. The thunderous applause which greeted every number of the program proved beyond doubt that John Philip Sousa remains the "March King." The appearance of Jeannette Powers Block, violinist, on the evening program, was of special interest to Peorians, who are extremely proud of her accomplishment as a violinist. Mrs. Block toured for several seasons with Sousa before her marriage, and has since made several short tours with the band. She played

the finale to Mendelssohn's concerto with her usual dis-

the finale to Mendelssohn's concerto with her usual dis-play of fine technic and sympathy of interpretation, and responded to the hearty applause with two encores. Franklin Stead, organist, and head of the Bradley Con-servatory of Music, and his wife, Mabel Riggs Stead, pi-anist, gave a joint recital in Bradley Hall on October 23. The program was of unusual merit. A chorus of over fifty voices has been organized at the Bradley Conserva-tory under the direction of Mr. Stead. It meets every Monday evening and has begun work on Mendelssohn's Eliiah.

Elijah.

The first Members' Recital of the Amateur Musical Recital was given October 27. The program included Louella Moore, organist; Jane Kimball Woodman, soprano, and Arthur Weitz, violinist. The program closed with a song cycle, The Morning of the Year, by Cadman, sung by the quartet of the First Baptist Church—Mrs. Woodman, soprano; Alma Heidrich Kellogg, contralto; Howard Kellogg, tenor, and Edward C. Heidrich, basso. The club has over 200 new members this season, which brings its membership up to almost 1500. Its student department gave its first program of the season on November 6. A member from the parent organization acts as director of the department, but its officers are chosen from the membership, and the programs arranged and given entirely by them.

The altruistic department of the Amateur Musical Club gives programs almost every week by members of the club at the various institutions of the city. On Sunday evening, November 5, the residents of the Proctor Endow-

# Helena Marsh

**CONTRALTO** 



Many appearances have been booked for Helena Marsh, whose voice, musicianship, charm and re-engagements testify to the place which this splendid young American artist has won in the affection of music lovers in many parts of the country.

As soloist with symphony orchestras, in oratorio and in recital, Miss Marsh has proved her title to the critical dictum that she is "a joy forever."

# CONCERT MANAGEMENT ARTHUR JUDSON

Fisk Building, New York

Pennsylvania Building, Philadelphia

ment Home for Aged People were entertained by a program given by Mrs. Harry Runnells and Mrs. J. C. Burnaugh, vocalists; Harry Runnells, violinist, and Edna J. Smith, violinist,

ianist. Charles C. Adams, Peoria music dealer, was re-elected resident of the Illinois Music Merchants' Association in the final session of the convention of that body held in electric the second week in October. The convention will be held in this city next year. Sigmund Spaeth, of New York, was one of the speakers during the convention. The Vested Choir of the First Methodist Church presented the Adanac Male Quartet on November 3 as the set attraction in its season's course.

M. J. S.

first attraction in its season's course.

Richmond, Va.-(See letter on another page.) Roanoke, Va .- (See letter on another page.)

Roanoke, Va.—(See letter on another page.)

Salt Lake City, Utah, November 23.—The Musical Arts Society began its season with Margaret Matzenauer, whose concert won the unqualified approval of her audience. The society offers, as part of this year's attractions, Charles Hackett, Rachmaninoff, and Calvé.
Elise Sorelle, harp soloist and member of the Salzedo Harp Ensemble, was recently a guest at St. Mary's Academy, giving a recital for the faculty, students and their friends. The program included selections by Salzedo and Three Impressions by Miss Sorelle herself. The last of the Impressions was dedicated to Sister Sienna, head of the music department of St. Mary's.

Eleanor Landenberger is winning recognition as a pianist at Mills College, California. Miss Landenberger was for five years under the instruction of Ethel Dofflemeyer of Salt Lake.

Salt Lake.

Advanced vocal pupils of Emma Ramsey Morris, under the direction of their instructor, furnished music for the play, Between Two Hearts, given at the Salt Lake Theater

by the German Dramatic Association. Mrs. Morris wrote the German words of the choruses and taught the singers the German diction. She also acted as accompanist and of the program

director of the program.

The regular meeting of the music section of the Ladies' L'terary Club was devoted to Utah composers. Mrs. J. C. Brumblay, president of the Sunset division (Utah, Cal. and Nevada) of the National Federation of Music Clubs, had charge of the meeting, which was largely attended. The program was ably presented and well received. Some of the local composers featured were Henry Souvaine, B. Cecil Gates, Amedee Tremblay, Arthur Freber and Tracy Y. Cannon.

The I. D. S. School of Music has completed plans for the organization of a complete symphony orchestra under the direction of B. Cecil Gates. The purpose is to give students of the school an opportunity to become acquainted with the best orchestral music. Teachers in the string and wind instrument departments will participate to give their students the experience of playing with professional men and women.

Amedee Tremblay, organist of the Cathedral of the Madeleine, lectured on the Gregorian modes before the classes in music history and appreciation.

San Francisco, Cal.-(See "Music on The Pacific

Seattle, Wash .- (See "Music on The Pacific Slope.")

Shawnee, Okla., November 21.—At the University Auditorium of the Oklahoma Baptist University a faculty recital was given by Clarence C. Chamber, pianist and director of the College of Fine Arts, on October 6. His program comprised numbers by Gottschalk, Weber, Schubert-Liszt, Wehli, Chopin and Rubinstein. On October 23 a program was given by Ruth Jordan, pianist, and Rhetta May Dorland, reader. Selections of Bach, Strauss, MacDowell, Poldini, Cyril Scott, Grainger and Albeniz made up the musical program.

Streator, Ill. November, 16.—Streator is promised.

Streator, Ill., November 16.—Streator is promised some excellent concerts this season. The artists' course is being promoted by the Musical Culture Club, Rotary, Kiwanis, K. of C., Federation of Women and the Y. M. C. A. It opens with a performance of The Impresario. Other numbers in the course are Ruth Ray and Bertha Farmer, January 19; Ruth Bryan Owen, February 21; Riccardo Martin, March 23, and Irene Pavloska, April 30.

Other numbers in the course are Kuth Ray and Dertha Farmer, January 19; Ruth Bryan Owen, February 21; Riccardo Martin, March 23, and Irene Pavloska, April 30.

The Musical Culture Club has prepared an interesting program for this season. The first meeting took place on September 12, when Ruth Tevis Spencer, soprano, and Katheryn M. Foster, pianist, gave a costume recital. The subject on September 28 was The Musical Outlook for 1922-1923, with Mrs. G. C. Daniels, chairman, and Louise Black. Mrs. Frank Harrison and Ora Frey had charge of the program of October 13, the subject being The MacDowell Colony Artists. The regular meeting on October 26 was postponed because of the Illinois Music Teachers' convention, which took place at that time in Ottawa. November 9 was grand opera night, Mrs. Wm. Anthony and Mrs. P. J. McMullen having charge of the program. Other programs to be given during the season will include a talk by Mrs. W. G. Foster on the Influence of Immigration on American Composers, (she will be assisted by Cleveland Bohnet, pianist, of Chicago); a recital by Charles Norman Granville and a program of Traditional Christmas Carols with Lucy Howland, in December; a talk on the cello and its music by Ida Wright and Dr. E. W. Barickman; and an artist recital by Bogumil Sykora, cellist, in January. In February Arthur Penn's Japanese opera, The Yokahama Maid, will be given under the direction of S. E. Barbour. The annual banquet and business meeting will take place in May, and there is to be a garden party in June. Thanks of the members are due the program committee, of which Mrs. J. O. Miller is chairman. The other members are Louise Black, Diecy Hoobler, Mrs. G. C. Daniels, S. E. Barbour. The officers of the Musical Club are Mrs. William Grant Foster, president; Mrs. J. O. Miller, vice-president; Mrs. Arthur O'Neil, secretary; Bertha Wilkinson, treasurer; Mrs. P. J. McMullen, assistant treasurer, and Ida M. Wright, librarian.

Tallahassee, Fla., November 18.—Elizabeth Henderson Jamieson, mezzo-soprano, gave her introductory recital as a member of the faculty of the School of Music of The Florida State College for Women on November 16 before a capacity house. Miss Jamieson proved to have a voice of rich and charming quality and interpreted well a program of various styles. Gertrude Isidor, who is now in her sixth year in charge of the violin department, assisted the singer. Ella Scoble Opperman, dean of the School of Music, was

the accompanist for the evening. These artists also gave a program for the American Legion on Armistice Day. S.

Tiffin, Ohio, November 18.—Harry Robert Behrens, violinist, gave an interesting program at Rickly Chapel, Heidelberg University, November 6. Assisted by Robert F. Scanland at the piano, Mr. Behrens played works by Tartini, Bruch, Chopin-Auer, Saint-Saëns, Mendelssohn-Achron and Sarasate. The attendance was very gratifying and the numbers were thoroughly appreciated by the audience.

Tulsa, Okla., November 21.—An interesting piano recital was given by Katherine Burnett, pupil of William Walter Perry at the Tulsa Public Library, November 13. Miss Burnett, though but fourteen years old, showed unusual talent. Her program comprised the adagio movement of the "Moonlight" sonata (Beethoven), the Rachmaninoff prelude in G minor and Liszt's Love Dream and concert etude in D flat, besides numbers by Brahms, Mendelssohn, Chopin and MacDowell.

Washington, D. C.—(See letter on another page.)

chopin and MacDowell.

Washington, D. C.—(See letter on another page.)

Winnipeg, Can., November 15.—The first outstanding concert of the season was that given by Edward Johnson, Canadian tenor, which was one of the most enjoyable ever heard in this city. Johnson's superb artistry and beautiful voice, combined with his magnetic personality aroused unbounded admiration and appreciation. The work of his accompanist, Katherine Hoffman, was also much commended. A reception was tendered Mr. Johnson by residents of Guelph, Ont., his birthplace.

Not so successful was the recital of Geraldine Farrar, though the fame of the prima donna had attracted a much larger audience than that which greeted Johnson. Her assisting artists were Henry Weldon, bass, and Joseph Malkin, cellist, both of whom made a good impression.

The first appearance this season of the Winnipeg Male Voice Choir aroused much interest, attracting an audience of about 2,500 to the Board of Trade Auditorium. It has been expected that Jacques Thibaud would be assisting artist, and it was not until a day before the concert that word came of his inability to be present, due to quarantine on his ship. Jenny Cullen, violinist, was secured to fill the Thibaud vacancy and was well received. The choir, however, achieved a veritable triumph. Under the baton of its conductor, Hugh C. M. Ross, B. A., F. R. C. O., it has reached a high point of efficiency This organization is noted for its balance, beauty of tone, attack and interpretation. This year an entirely new repertory has been mastered, including many interesting modern works of the English, French Finnish and Russian schools. Holst's Dirge for Two Veterans was perhaps the outstanding number, with its orchestral accompaniment, while new numbers by Bax, Julius Harrison, Palmgren and some ancient madrigals, comprised a program of unique merit. The next concert by the choir will be in February, when Cortot will assist, while in March there will be two concerts with Alberto Salvi before commencing a tour, which

huge audience in Grace Church November 7. His improvisations were amazing, and he was deeply appreciated. Two local recitals of considerable interest were those by Norrie Duthie, contralto, recently returned from a year's study with Marchesi in Europe, and Russell White, pianist. Miss Duthie was greeted by a large audience in St. Stephen's Church, and showed marked improvement in her art. Mr. White gave the artistic performance that is always expected of him.

On October 31 and November 1 the Manitoba Music Teachers' Association held its annual convention. Officers

On October 31 and November 1 the Manitoba Music Teachers' Association held its annual convention. Officers elected were: President, Mary L. Robertson; past president, Eva Clare; vice president, C. H. Carpenter, Kenora; recording secretary, J. W. Matthews; corresponding secretary, Russell White. Features of the convention were a lecture by Charles C. Manning in the Allen Theater, on the wood wind instruments of the orchestra, and an organ recital, preceded by a lecture, given by Arthur H. Egerton, Mus. Bac., F. R. C. O., in All Saints' Church. I. T. Voungestown Ohio Newspher 14. In preceding Area

ton, Mus. Bac., F. R. C. O., in All Saints' Church. I. T. Youngstown, Ohio, November 14.—In presenting Anne Roselle on November 6 as the artist for its third concert, the Monday Musical Club offered a singer whose happy achievements with the Scotti Opera Company here last spring were still fresh in the minds of Youngstown music patrons, and as a result there was a large attendance for the event. Her program was a well selected one, unconventionally arranged. Besides several operatic arias, she included German, French and English songs. Miss Roselle's recital marked the return of German lieder to the concert stage in this city, and it was thoroughly enjoyed. She won resounding applause for her artistic rendition of the various numbers. Austin Gordon was an able accompanist. He was heard also in a group of solo numbers. R. McC.

## First Rubinstein Concert December 5

The first evening choral concert of the season given by the Rubinstein Club, Mrs. William Rogers Chapman president, will be given on Tuesday evening, December 5, at the Waldorf-Astoria. The Club Choral, consisting of over 150 voices, will sing ten new part songs, under the direction of William Rogers Chapman, musical director, and there will be an orchestra of sixty musicians from the Philharmonic. Alice M. Shaw, at the piano, and Louis R. Dressler, at the organ, will assist. Dancing will follow.

# Adelaide Gescheidt

Presents

FOUR OPERA STARS **SEASON 1922-1923** 

ALFREDO VALENTI British National Opera Co.

**IRENE WILLIAMS** Hinshaw Mozart Opera Co.

FRED PATTON U. S. Grand Opera Co.

JUDSON HOUSE Hinshaw Mozart Opera Co.

Studios

New York 817 Carnegie Hall

Telephone 1350 Circle



# LESTER DONAHUE

Recital of Piano Music by Modern Composers Town Hall, Monday Afternoon, December Fourth

(First New York Appearance in Two Years)

PROGRAM ......Debussy
.....Ireland
.....De Falla
.....Scriabine Poissons d'or...... The Island Spell..... Andalusia
Fifth Sonata, op. 53.
(Founded on the Poeme de l'Extase) ...Liadow .Godowsky .Balakirew (Tickets at the box office)

Management: Harry and Arthur Culbertson, New York and Chicago

ELIZABET BONNE

CONCERT MANAGEMENT ARTHUR JUDSON

# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

# FUTURE POSSIBILITIES IN MUSIC EDUCATION

The Link Between the School and the Home-The Private Teacher and the School

The Link Between the School and the Entry representation of the social property of the real untalented. To them music education and material during the same period lead us to speculative prophecy concerning the future. It is not possible for us to determine what may result from our efforts in the past, but it is safe to predict that music education of the future will be more effective and more far-reaching than it is in the present state of educational direction.

To reflect for a moment on the past—for a long time music education as a general social proposition failed, because neither parents nor pupils showed sufficient interest. Music teachers themselves, insisted that music belonged properly to the realm of pure genius, and was not for the so-called untalented. To them music education meant virtuosity, and not appreciation—performance and not understanding. Then the public schools entered the field. Effort in this direction was handicapped by a natural prejudice against anything new and untried. The struggle was a long and hard one, but we have a right to be proud of the wonderful work which was carried on by those who take up the burden that we lay down.

We need not be concerned by differences of opinion regarding material and method. There is some good in every system of music teaching. What we must be concerned with, however, is whether or not the music education of today is keeping pace with educational developments in other directions. The first claim which we make is that music is a rightful part of every child's educational inheritance—that as a result of this inheritance every child is enriched in knowledge, culture, and experience—that music will properly fit him for a bigger and broader social existence, and that music will improve the moral condition of every community. Are we accomplishing this?

THE HANDICAP

#### THE HANDICAP

The Handicap

For many years educators as a class would not look upon music as a consistent part of a school curriculum. They rather tolerated the subject, because they enjoyed hearing children sing, and because the school room was a cold place without music. Even today there are some people who feel the same way. These educators were not willing to give the same care to analyzing and developing music as they gave to other subjects. Supervisors of school music are largely responsible for this condition because they jealously guarded what they thought was their privilege and did not confer with educators and insist upon a proper understanding of their work by all people concerned. The result was that music was imposed upon the pedagogical curricula, and not a consistent part of them. This impediment is gradually being removed, and the road cleared for success.

ment is gradually being removed, and the road cleared for success.

It is not sufficient that we should be satisfied with the work we are doing. It is possible that many of us are too concerned with what we are doing as individuals, rather than what our actual professional work can contribute to a general education in music. Are we making an effort to evaluate our own service in music? Are we determining whether or not the music which is taught in the school is being carried into the home, and if so, is it articulating with the social life of the home? Are the parents of children concerning themselves with what we are doing? Do they feel that school music is helping the individual child in his private instruction?

It is a generally acknowledged fact that the music memory contest as carried on in the public schools of the United States has been perhaps the largest contributing factor as a connecting link between the school and the home. It is a matter of general knowledge that many homes have been musically improved because children have carried the message of music from the school to the home, and parents have been willing to make a financial investment toward the enlargement of their catalogues.

Another step in advance has been the granting of credit toward graduation to school pupils for music study which they do outside of school hours. Supervisors can not give too much attention to this phase of the subject. It is the most legitimate means whereby we can arouse an active interest on the part of parents toward the work we are doing in school.

Commercialism Versus Education

We are all informed concerning activities of the Music

# COMMERCIALISM VERSUS EDUCATION

Commercialism Versus Education

We are all informed concerning activities of the Music Industries' Chamber of Commerce in the United States in relation to merchandising their products. The fact that large capital is invested in improving the musical condition of the United States should not be a deterring factor in our unlimited co-operation with all music industries. It is to them that we must look for perfect pianos and other musical instruments, phonographs and reproducing pianos. In view of the fact that appreciation of music will in the future play a very large part in music education, the activities of commercial concerns must become a very definite part of our knowledge in relation to music education. It is my belief that every school in the United States should be properly equipped with recording and reproducing instruments. Music education at the present, as well as in the future, will be largely influenced and assisted by reproducing instruments, especially the piano. Such instruments perform automatically the exact reproduction in every detail the work of the great pianists of the day. We know this to be a fact because these reproductions are endorsed by the artists who make such records. By this means model performances of the highest type become available for the students. Countless repetitions may be listened to, observed, discussed, criticized and compared. For the piano student such interpretations of technic, tone, and artistry are invaluable.

The phonograph under its various trade names as a

valuable.

The phonograph under its various trade names as a recording instrument has performed a service to must education which can not be evaluated in a few words. While it is admitted that the reproductions are not exact, yet it

has brought the message of music to countless thousands who otherwise would have been left entirely in the dark. It has been the means whereby the subject of music appreciation has become a consistent part of every school course, and to these agencies educators in music owe a lasting debt.

#### A PROGNOSTICATION

A Prognostication

We are looking forward hopefully to the time when the music education which is being carried on in the schools will be supplemented by the work of the private teacher, and by this means make school music an important contribution to the home life of every child. While it is true for the present that recording and reproducing instruments are largely in the homes of those who are financially comfortable, the time will come when the chasm between the school and the home will be bridged by an articulation of interests concerning public education and private living.

It is important that supervisors of school music consult with private teachers in order that there shall be no misunderstanding as to propriety of motive. We are all concerned with preaching the gospel of good music. Whether we can do it in the same way or not is not the issue. I believe that in the future every child who studies music as a vocation or an avocation will be permitted to do this in terms of his school work, and not apart from his school work. It is important that recommendations of this character must come from within the profession. If mistakes have been made such mistakes were due to over-zeal-ousness in the performance of a duty that was considered as a sacred educational trust, and not because of lack of information or responsibility of educating children in music.

The Teacher of the Future

## THE TEACHER OF THE FUTURE

The Teacher of the Future

The discussion of what shall be the proper training for the future supervisor of school music has finally brought us to the conclusion that the supervisor must be, first, a thorough musician, and secondly, a teacher. We have unduly handicapped ourselves by assuming that anyone who had a natural inclination toward the teaching of school music might properly be trained in schools where music courses were given, and by this means fit themselves for the great task of teaching. This attitude made it possible for people of very limited musicianship to undertake a great task. They were able to carry the message of music in only the most limited way, but it is true that they did teach the reading of music as far as class room methodology was concerned. Such a condition made it possible for critics to state that people who were not musicians and who were not personally equipped to perform music were teaching what should have been left to others of greater talent. I foresee that in every town and hamlet of the United States the time will come when the supervisor of music will be the local community leader in all matters in relation to music. I also foresee that the high school orchestras, both undergraduate and graduate, will assist for civic betterment, and will carry the great message which is being preached by public school music into all homes and the civic life of the community in which they live and work.

# Hughes in Relief Concert

From the concert given in the Town Hall early in November for the Orphan Relief for Syria, nearly \$5,000 was realized. Those who participated in the program were Jewel Bethany, Greta Torpadie, Anna Fried, Marion Telva, Edwin Hughes and Max Bloch. Of special interest was the performance of the Arensky suite for two pianos, by Miss Bethany and Mr. Hughes, and the latter's playing of his own concert paraphrase on the Wiener Blut waltz.

# Gegna to Tour With Garden

Max Gegna, the well known cellist, left New York last eek for Chicago, where he will make his headquarters uring his tour with Mary Garden. Last season Mr. egna scored a well deserved success as assisting artist with

## Daniel Wolf Piano Recital December 8

Daniel Wolf, composer-pianist, whose Indian Dance has just been published by the Composers' Music Corporation,

will play at his Aeolian Hall recital, Friday evening, December 8, the following interesting program; Pastorale Varie, Mozart; sonata, op. 31, No. 3, Beethoven; Danseuses de Delphes and Le Vent Dans La Plaine, Debussy; Ondine, Ravel; two etudes, in A flat and C, Chopin; Arabesques, Schumann; Rhapsodie in F sharp, Dohnanyi; Mes Jois, Chopin-Liszt; The Bird Sermon, Liszt, and Etude en forme de valse, Saint-Saëns.

### Alexander F. Haas With S. Hurok

S. Hurok announces that from the first of December he will have associated with him Alexander F. Haas, for many years connected with the Music League of America, affiliated with the Wolfsohn Musical Bureau.

Mr. Haas was for a number of years secretary to the chairman of the executive committee of the Philharmonic



ALEXANDER F. HAAS

Society of New York, dating back to the time when Gustav Mahler was conducting his last season here, and the Society was passing through the critical period covered by the three-year guarantee fund, just before the late Joseph Pulitzer's bequest of a million dollars placed the orchestra upon a permanent basis.

bequest of a million dollars placed the orchestra upon a permanent basis.

Early in 1916 Mr. Haas joined the newly re-organized Music League of America, becoming one of its officers when the business was incorporated in 1918. He is an active member of the Kiwanis Club of New York, and is one of the founders and at present the vice-president of the Symphony Society of New Jersey, which maintains a highly trained orchestra of eighty-four men, and is about to enter upon its seventh season with a series of concerts in Hudson County, N. J., with programs to be repeated this winter in other musical centers of New Jersey, such as Montclair, Paterson, Passaic, etc. Paterson, Passaic, etc.



# MAX GEGNA

CELLIST

on tour with MARY GARDEN

Personal Address: 149 Manhattan Ave. Management: Chas. Drake, 507 5th Ave., New York

# MME. MARGARET MATZENAUER

Will Sing at the Noonday Musicale at Aeolian Hall Friday, December First, at 12 o'clock

Under the direction of the

# LA FORGE-BERUMEN STUDIOS

OTHER ARTISTS: FRANK LA FORGE, COMPOSER-PIANIST. ROSAMOND CRAWFORD, PIANIST. LAWRENCE TIBBETT, BARITONE. DWIGHT COY, PIANIST. AND THE DUO-ART PIANO.

ADMISSION WITHOUT CHARGE

Address: 14 West 68th Street, N. Y.

Telephone: Columbus 8993

# PERSONALITY PLUS RIGHT LIVING, DEVELOPMENT AND PERSISTENCE HAVE BROUGHT WERRENRATH SUCCESS

The Brooklyn Central of October 20 published an article aptioned "Reinald Warrenrath, Central's World Singer," and owing to its undoubted interest to MUSICAL COURIER caders it is published herewith in its entirety:
"Reinald Werrenrath is a world famous baritone. He

"Reinald began his musical activities when fifteen years of age at Boys' High School and the Central branch. He followed up these activities with study and personal appearances and while a student at New York University was responsible for developing the New York University Choral



SCENES THAT ARE TYPICALLY WERRENRATH. IN ONE OF THE PICTURES THE BARITONE IS PHOTOGRAPHED WITH JACKIE COOGAN.

has won about all the honors that are coming to an artist. His success in Europe and America has been phenomenal and the members of the Big 'Y'," as well as the public at large, "will be pleased and perhaps surprised to learn that he is a Central product and a 'Y' man through and through. His pre-eminence in concert, recital, and opera has borne out the prediction for him when, as a member of the Central 'Y' Boys' Division at the old Bond street branch in Brooklyn he was a leader in musical and dramatic productions and there first displayed the talent that has brough him fame.

"J. B. Carpenter, for years the popular and much loved secretary for boys at Bond street, reports Reinald as a leader among his young men, and that at an early age he set a high goal in his efforts for artistic attainment. He was a tent leader at Camp Dudley for several years and program. Here he excelled as a swimmer and in other physical activities for he realized that a sturdy physique is almost as necessary to a singer as a good voice. In 1901 and '02 he carried the leading solo part in Palmer Cox's 'Brownies in Fairyland,' which was presented on three successive nights each year at the old Academy of Music on Montague street.

"Werrenrath's father and mother were both well known singers, as were also his grandparents. His father was George Werrenrath, the world famous operatic tenor, who sang in Europe and America and later with Reinald's mother, Aretta Camp Werrenrath, soprano, at Plymouth Church when Henry Ward Beecher was the pastor.

Society and in putting his alma mater on the musical map. He began singing for the Victor Talking Machine Company at the age of twenty-four and now his records rank in sale just under John McCormack's. Last year he traveled 60,000 miles in giving 100 concerts at points ranging from Paris to San Francisco and sang to thousands upon

# NEW YORK CONCERTS

## Thursday, November 30

Boston Symphony Orchestra, evening.......Carnegie Hall Ethel Katz, piano recital, evening.......Aeolian Hall

#### Friday, December 1

	York, afternoonCarnegie MusicaleAeolian	
Harold Morris, piano recital.	evening	Hal
Friday Morning Musicale		more

#### Saturday, December 2

Boston	Symph	ony Or	rchestra.	aftern	oon		 arnegie	Hall
			of New					
Victor	Wittger	istein,	piano rec	ital, a	fternoor	1	 Acolian	Hall
lane A	lanner,	drama	readings	even	ing		 Aeolian	Hall

#### Sunday, December 3

Rachmaninoff, piano recital, afternoonCarnegie	Hall
Symphony Society of New York, afternoonAeolian	Hall
Jacques Thibaud, violin recital, afternoonTown	Hall
Galli-Curci, song recital, evening	rome
City Symphony Orchestra, afternoon Manhattan Opera H	ouse

#### Monday, December 4

City Symphony Orchestra, evening	
Max Olanoff, violin recital, afternoon	
Lester Donahue, piano r.cital, afternoon	

#### Tuesday, December 5

Chaliapin, song recital, evening	Hal
Cora Cook, song recital, afternoon	Hal
Marie Roemaet-Rosanoff, cello recital, evening Aeolian	Hal
City Symphony Orchestra, afternoon	
Amy Grant, opera recital, 5:30 P. M	Hal
Anna Case, song recital, evening	

#### Wednesday, December 6

Sigrid Onegin, song recital, evening		Hall
Edna Indernaur, song recital, afternoon		
Carl Schlegel, song recital, afternoon	Town	Hall
Philharmonic Society, eveningCity	College of New	York

#### Thursday, December 7

Symphony Society of New York, afternoonCar	negie Hall
Philharmonic Society of New York, eveningCar	
Ursula Greville, song recital, afternoonA	colian Hall
Mieczysław Münz, piano recital, eveningAe	colian Hall



A CAMP DUDLEY GROUP TWENTY YEARS AGO. REINALD WERRENRATH APPEARS IN THE BACK ROW WEARING A SWEATER MARKED 1901.

THIRD CONSECUTIVE SEASON

CHICAGO CIVIC OPERA CO. SCORES AGAIN DIRECTING

"Jewels of the Madonna"

of the evening's praise not only for the authority which he disclosed in his direction of the opera but also for the firm manner in which he held all the various strands of tempo together, and for the help he gave to the principals in their individual solos—Chicago Daily News, November 20, 1922.

It was well conducted by Pietro Cimini, with all of its ckety, high speed spirit preserved.—Chicago Tribune, mber 20, 1922,

These Jewels have always been one of the most brilliant erformances of our company, and on Saturday evening it tent with especial snap under the direction of Mr. Cimini.

-Chicago Evening Post, November 20, 1922.

Cimini succeeded in finding all the beauties of the score.

-Chicago Journal of Commerce, November 20, 1922.

Cimini (his first appearance this year) knows the Jewels to its minute modulation. He gives it brilliantly, understandingly, with passionate zeal and devotion—and here one may apply, pardonably, use the well-worn con amore.—Herman Devries, Chicago Evening American, November 20, 1922.

thousands of people. In order to withstand the physical strain of such a tour Werrenrath finds it absolutely necessary to keep up his physical work. He is a golf, tennis and swimming enthusiast, and occasionally 'takes on' a friend for a few rounds with the gloves. 'Werrenrath's voice is now known the world over for its beautiful, sympathetic quality. This quality controlled by a mentality that breathes a distinctive interpretation into each song makes a Werrenrath concert long lived in the memory of the listeners. He is a great favorite in Brooklyn, his annual concert at the Academy being the feature of the musical season. (His concert this season will be given on January 8, when he will present a special program made up of request songs.) For three years he was leading baritone with the Metropolitan Opera Company and is one of the most sought after concert artists of our present day. His spring concert in Manhattan will be given in Carnegie Hall April 8.

"This is one more instance of what personality plus right living, development and persistence will bring to a man. We, at Central Branch, are proud of Reinald Werrenrath and we hope that he lives long to cheer us on in beautiful song."

## A New Post for Mrs. Harold Milligan

A New Post for Mrs. Harold Milligan

Mrs. Harold Vincent Milligan has just been appointed chairman of the Department of American Folk Music of The National Federation of Music Clubs. Mrs. Milligan is unusually well equipped for her new post as she has for opears collaborated with her husband in his research work in that field. Besides being a leading American authority on this subject, Harold Milligan has won a considerable reputation for himself as a composer, and is widely known for his joint recitals with Olive Nevin, the soprano, in their program, Three Centuries of American Song.

# Dinner Given in Honor of Paderewski

Dinner Given in Honor of Paderewski

A dinner in honor of Paderewski and his return to the New York concert stage was given at the Crillon on Wednesday, November 22, by Ernest Urchs of Steinway & Sons. The guests assembled to pay honor to the eminent Polish composer-pianist included some of the most notable figures in the musical world. Mrs. Ernest Urchs and Miss Nita Urchs acted as hostesses to the following: Mrs. S. Rachmaninoff, Mrs. E. Hutcheson, Mme. Gauthier, Paul Schmitt (of Steinway & Sons) and wife, Mrs. H. E. Krehbiel, Mr. and Mrs. P. Kochanski, Mr. and Mrs. Gorski, Mrs. Ivanowski, Josef Hofmann, Josef Lhevinne, Alexander Siloti, Emilio de Gogorza, Vincent Healy (of Lyon & Healy, Chicago), Mr. Majewski (of Steinway & Sons), Alfred Cortot, A. Rubinstein, H. B. Schaad (of the Aeolian Company), Mr. Engels (manager of Paderewski) Theodore Steinway, Felix Salmond and Mr. and Mrs. Ignace Paderewski.

#### Railroads Reduce Fares for Supervisors' Conference

Word comes from President Gehrkens that practically all of the railroads of the country have granted a rate of a fare and one-half for the round trip in connection with the meeting of the Music Supervisors' National Conference in Cleveland next April. Every music supervisor who pays his dues in advance will receive from the treasurer an identification certificate which entitles him to purchase tickets for himself and his family at the reduced rate. A membership fee in the conference is \$3 for new members and \$2 for renewals. The treasurer is A. Vernon McFee, Johnson City, Tenn.

# CHICAGO CONTEST FOR YOUNG ARTISTS IN PIANO, VOICE AND VIOLIN

Under the Auspices of the Society of American Musicians, with the Co-operation of the Chicago Orchestral Association and Frederick Stock

(Prize winners to be given an appearance as soloists with the Chicago Symphony Orchestra in the series of "Popular" Concerts in Orchestra Hall.)

CONDITIONS FOR ENTERING CONTEST.

The contest is open to all young artists in piano, voice and violin, who are native born, or of naturalized American

and violin, who are native born, or of naturalized American parents.

2. Contestants must at the present time be studying one of these three branches of music in greater Chicago (i.e., Cook County), with a teacher who is a member of the Society of American Musicians, or with one who becomes a member before January 1, 1923, the proposed date for closing entrance to the contest.

3. Contestants in piano and violin must be between eighteen and twenty-five years of age; contestants in voice between twenty and thirty.

4. Candidates must have studied at least one season (forty weeks) with the teacher entering them in the contest, and must present a written statement from the teacher certifying this and recommending them for entrance in the contest.

5. There will be a preliminary contest in February to select three candidates who will be eligible for the final

There will be a preliminary contest in February to three candidates who will be eligible for the final

5. There will be a preliminary contest in February to select three candidates who will be eligible for the final contest.

6. The final contest will be held in Orchestra Hall, Chicago, in March, and will be open to the public. A small admission fee to cover expenses will be charged. In this, the final contest, one candidate from each group will be selected for the prize winners' appearance with the orchestra. [Note: If the candidate selected as first choice is considered by the jury at the final contest as below the standard necessary for the prize appearance, the right to withhold the prize is reserved.]

7. The judges for both the preliminary and final contests will be selected by a special committee from the Society of American Musicians. (Teachers having pupils in the contest will not be allowed to serve.)

8. Piano, Preliminary Contest—Chopin Ballade, in Gminor, op. 23. Final Contest—Concerto, G minor, op. 22, Saint-Saëns.

9. Voice, Preliminary and Final Contest—Soprano—Une Voce Poco Fa (Barber of Seville), Rossini; Michaela's Aria (Carmen), Bizet, or O, Don Fatale (Don Carlos), Verdi. Contralto—Any one of the three arias from Samson and Delilah, Saint-Saëns. Tenor—If with all your Hearts. Mendelssohn; Prize Song (Meistersinger), Wagner, or Canio's Lament (Pagliacci), Leoncavallo; Vision Fugitive (Herodiade), Massenet; Lochinvar, ballad, Chadwick. Bass—Why Do the Nations Rage, Handel; In diesen Heiligen Hallen (Magic Flute), Mozart; Farewell to the Coat (Schaunard's aria, La Boheme.

10. Violin, Preliminary Contest—Introduction and rondo capriccioso, Saint-Saëns; final contest—concerto G minor, Bruch.

Course of Procedure for Those Desiring to Enter the Contest.

Contest.

1. Ask your teacher if he is an active member of the Society of American Musicians, and inform him of your desire to enter the contest.

2. If he is a member of the Society and consents to your entering the contest, ask him to write a letter for you certifying that you are at present studying with him, and have previously studied with him at least one season (forty weeks), and recommending you to enter the contest. If he is not a member of the Society, ask him to communicate with one of the officers of the Society regarding an application for membership.

with one of the officers of the Society regarding an application for membership.

3. Write a letter applying for entrance in the contest.
Enclose with it the letter from your teacher. Address your
letter to Edwin J. Gemmer, Secretary, 1427 Kimball Hall,
Chicago. Do this as soon as possible. Letters must be in
his hands by January I, when entrance to the contest closes.

4. Candidates for the Preliminary Contest will receive
due notice of the place and dates selected.

5. At each of the contests, numbers will be drawn by lot
for order of appearance.

6. Contestants in the Preliminary Contest are not permitted to be in the hall as listeners either before or after
their appearance.

The judges of the preliminary contest will be screened from the candidates and separated from each other.

8. The result of the preliminary contest will be announced the day following the contest.

9. Candidates eligible for the final contest to take place in March at Orchestra Hall will receive due notice of date selected. selected.

selected.

The officers of The Society of American Musicians are:
Howard Wells, president; Mrs. Charles L. Krum, vicepresident; Edwin J. Gemmer, secretary-treasurer (1457
Kimball Hall). The board of directors is composed of:
Osborne McConathy, Walter Spry, O. E. Robinson, Lucille
Stevenson and Agnes Lapham.

# Wagner's Piano on Way to America

Wagner's Piano on Way to America

From Hamburg a cable has been received by the United American Lines, Inc., as follows: "Bayern sailed with famous Richard Wagner piano safely aboard." This is the famous piano on which Richard Wagner composed the most of his "Ring" music and which was presented to him by Ludwig, King of Bavaria, when the great composer was at the lowest ebb of his fortunes. It marked the turning point of his career. In the ten years following his financial troubles vanished, he become a world personality, Bayeuth was founded, and the Wagner music drama established. The piano, which holds a unique place among rare musical instruments in the world because of its unduplicable historic interest, is fully authenticated by legal documents. It was discovered by an American soldier, Robert H. Prosser, who was with the American Army of Occupation, and who is bringing it over here.

There were great difficulties in getting the piano out of Germany. It was only put aboard the Bayern at the last

# I SEE THAT

The Goldman Band concerts will be transferred to Central

Paris made much over Bachelet's Quand la Cloche Sonnera presented for the first time at the Opera Comique.

Society of American Musicians has arranged a contest in piano, voice and violin, for young American artists. Giuseppe Danise is now under the management of the National Concerts, Inc.

Giuseppe Danise is now under the management of the National Concerts, Inc.

Davico's new symphonic poem, Polyphemus, was well received when performed by the Boston Symphony.

Mrs. Michael J. Connell, first vice-president of the Los Angeles Philharmonic Orchestra, was killed in an automobile accident.

Alda Franchetti has a thirty weeks' contract for next season as conductor of the San Carlo Opera Company.

The two concerts given by Sousa's Band in Cleveland on September 30 netted \$17,778.

Suzanne Keener scored a success as soloist at the Sunday night concert at the Metropolitan, November 26.

Mrs. Theodore Presser is dead.

Margaret Matzenauer's new operatic costumes for the Metropolitan were on exhibition last week at the show rooms of Harry Collins Company.

Marie Novello will play for the Rubinstein Club on December 16.

Marguerite D'Alvarez, en route from Australia, arrived in San Francisco on November 6.

Theodore Spiering was acclaimed by the Berlin press at his recent appearances there as conductor.

A dinner was given in honor of Paderewski by Ernest Urchs of Steinway & Sons.

Mrs. Harold Milligan has been appointed chairman of the department of American folk music of the N. F. M. C. The railroads have offered reduced fares for the round trip in connection with the meeting of the Music Supervisors' National Conference in Cleveland in April.

Roanoke, Va., is organizing a symphony orchestra.

The Music Students' League gave its first public concert in Rumford Hall on November 25.

Joseph Bonnet will return to the Eastman School of Music in Rochester on January 1.

Mildred Dilling is back in America and concertizing extensively.

Curci by investing her with the rank of Torchbearer.

Announcement has been made of the marriage of Lee Cronican, accompanist for Percy Rector Stephens, and Mildred Wemple of Schenectady, New York. Although this announcement comes as a surprise, the marriage is in reality the consummation of a courtship of some few years.

Mrs. Cronican is the daughter of Ex-Senator and Mrs. W. W. Wemple of Schenectady, has trained for medical service in the Ellis Hospital, in which institution her father is vice-president of board of directors, and is a member of Theta Sigma 'sorority.

Mr. Cronican is well known among New York's musician's, having accompanied Edgar Schofield, Mary Jordan, Vladimir Rosing, Edmund Burke, Jeannette Vreeland, Paul Parks and others. Mr. Cronican is not only accompanist in the studio of Percy Rector Stephens, but is organist at Helen Gould Memorial Church, Irvington-on-Hudson, and has toured extensively in the United States and Canada.

C. A. Davis Dead

Charles Augustus Davis, a former manager of the Phila-delphia Orchestra, and before that music critic of the Phila-delphia Press for several years, died at his home in Germantown, Pa., on November 18. Mr. Davis resigned from the managership of the orchestra to enter the field

Lee Cronican, Pianist, Marries

The Letz Quartet will play at Bryn Mawr College twice this

season. Victor Golibart was highly praised at his Washington, D. C.,

recital.

The Musical Art Club of Charleston, S. C., is the oldest club

The Musical Art Club of Charleston, S. C., is the oldest club in that city.

Paderewski remains the great story teller of the keyboard. Nina Morgana is touring in concert before resuming her duties at the Metropolitan on January 29.

The Philharmonic Orchestra has begun a series of popular price concerts at City College.

Clarence Dickinson addressed an association of ministers on Music in the Church Service.

Maria Ivogun will return to America for a limited tour, beginning January 5.

ginning January 5. Miecyzsław Münz will play for the Bohemian Club on De-

ginning January 5.
Miccyzslaw Münz will play for the Bohemian Club on December 4.
The New York String Quartet was founded three years before giving its first public concert.
The Wilder Keyboard Company of West Newton, Mass.. has issued a pamphlet on How to Organize a Piano Class. The Bluthner Orchestra of Berlin has changed its name to The Berlin Symphony Orchestra.
Chamberlain Berolzheimer has given to the Guilmant Organ School seven sets of season tickets for the New York series of concerts by the Boston Symphony.
Ernesto Berúmen will give his New York recital at Aeolian Hall on January 10.
Ganna Walska has settled the injunction suit brought against her by Luella Meluis.
Lee Cronican, pianist, and Mildred Wemple, of Schenectady, N. Y., were married recently
The Get-together Dinner of the National Association of Organists was a great success.
Mrs. Jefferson F. Hill, president of the Beethoven Club of Memphis, is a visitor in New York.
The famous Richard Wagner piano is on its way to America. Andreas Dippel's United States Grand Opera Company had a successful opening in Pittsburgh last week.
Max Gegna, cellist, is to tour with Mary Garden.
After December 1 Alexander F. Haas will be associated with S. Hurok.

After December 1 Alexander F. Haas will be associated with S. Hurok.

Guy Maier and Lois Maier have returned from an Australian tour and a vacation in Honolulu.

Paul Althouse will sing in Mexico next March.

The West and Middle West are acclaiming Anna Case.

Fritz Reiner is making a great success as conductor of the Cincinnati Orchestra.

Cincinnati Orchestra.

Luigi Curci is recovering from a serious operation.

Frances Paperte is devoting this season to concert work.

G. N.

moment. It was to have been shipped on the Reliance of the United American Lines a fortnight ago, but, owing to the necessity of careful packing and transportation from Berlin to Hamburg, it missed that boat by a few hours, and new arrangements had to be made to ship it by the Bayern of the Hamburg-American Line, of which the United American Lines are agents. The Bayern is a slow boat, her scheduled time being about fourteen days, and the piano will, it is expected, arrive here about December 7.

Special preparations are being made for its reception and for Wagnerian ceremonies at the pier and elsewhere. When she is two or three days from New York the Bayern will be communicated with by radio and orders given for the piano to be taken out of the hold and brought on deck, that there may be no delay in unloading it when the ship is docked. of independent management, in which work he was most successful in directing the local appearances of many artists. He is survived by his wife and one son, besides several step-children. Mona Bates Returns to America

Mona Bates, the Canadian pianist who gave a recital in Aeolian Hall, London, on November 9, has just returned to New York.

#### BRANDORFF Vocal Instructor and Coach

German, Frénch, English and Italian Diction. Tuesdays and Thursdays between 3 and 5 o'clock. 257 West 72nd 28. Phone Columbus 5984. New York City.

The University of Rochester

# Eastman School of Music

ALF KLINGENBERG, Director

Master Classes for Organ Students Conducted by

JOSEPH BONNET

Listening Students Admitted

Term begins January 8, 1923

For Information Address The Secretary, Eastman Rochester, New York Eastman School of Music

# "Miss Bobby" Besler

Soprano

# Holiday Programs for Children

Songs for Every Season

Personal Representative: ROBERT W. TEBBS, 114 East 27th Street, New York City



# NEW YORK CONCERTS

(Continued from page 30)

Dormez-vous, Wekerlin; Viens, Aurore, arranged by A. L.; Schmerzen, Wagner; Träume, Wagner; Das Mädchen Spricht, Brahms; Feldeinsamkeit, Brahms; Ständchen, Brahms; The Clock, Sachnowsky; The Lake Isle of Innisfree, Arthur Foote; Virgin's Cradle-Hymn, F. Morris Class; The Robin Sings, MacDowell; O Lovely Rose, MacDowell; Snow on the Hills, Mabel Wood Hill, and Norwegian Love Song, Clough-Leighter.

MacDowell; Snow on the Hills, Mabel Wood Hill, and Norwegian Love Song, Clough-Leighter.

The Herald said: "Miss Masson is a welcome addition to the host of singers and musicians who pass before the public at this time of the year. Endowed with freshness, charm and having an excellent delivery, her voice is one to give pleasure." The Tribune: "A long program, kept from being too long by an excellent performance, was presented by Greta Masson, soprano. It was a program which made equally severe demands on the singer vocally and interpretatively, and Miss Masson met the test successfully. She has a voice of beautiful quality, which she manages with case and distinction. . . A thorough comprehension of the matter of each song was evident in her interpretations. She had charm and suavity of manner in her singing of old English numbers, breadth and dignity in the Handelian arias, intensity of feeling in her Wagnerian songs, lightness and humor in the French pieces, and for the Brahms and mixed group, she had readings which successfully carried the spirit of the songs to her audience. Miss Masson is not a singer to provide emotional thrills to sensation seekers, but she can and does provide satisfaction for lovers of good singing."

# NEW YORK ORATORIO SOCIETY: THE APOCALYPSE

THE APOCALYPSE

The Apocalypse, an oratorio which won the National Federation of Music Clubs' \$5,000 prize (text by Pauline Arnoux MacArthur and Pierre Roche, and music by Paolo Gallico), was presented at Carnegie Hall on Wednesday evening by the Oratorio Society, Albert Stoessel conductor. Its original performance took place at Davenport, Iowa, June 7, 1921, and it was the principal feature of the Federation biennial which was being held at that time. The present writer heard that performance, and, after listening to the performance by the Oratorio Society and then rereading his report of the original, was interested to see that the second performance made exactly the same impression, as far as the work itself is concerned, as the first; so much so indeed, that a repetition of the original report, almost word for word, represents his judgment on the oratorio after the second hearing.

The text, drawn mainly from the Book of Daniel and

word, represents his judgment on the oratorio after the second hearing.

The text, drawn mainly from the Book of Daniel and the Apocalypse, is "selected and arranged" by the authors. In using the quoted words, they were over-modest, for as a matter of fact by far the greater part of the text is original, sometimes in blank verse, sometimes rhymed, although the ideas upon which it is founded come from the sources named. The book is divided into a prologue (Belshazzar's Feast) and three parts (Armageddon, Babylon and the Millennium). Only in the latter part is the text entirely biblical, being made up of verses selected from the Apocalypse. M. Roché, a young Frenchman who was here with the French High Commission when the book was written, early in 1918, wrote the sections dealing with Gluttony, the Pagan Dance and War. The lines are for the most part short and energetic, never rhymed, and expressed in an idiom remarkably good for one whose native language is not English. Mrs. MacArthur prepared the text treating of Drunkenness, Idolatry and Babylon. Her lines are longer and more flowing than those of M. Roche, oftentimes rhymed and with several passages of distinct value. On the whole, the text is decidedly effective, distinctly above average of oratorio text and offering contrasts to the composer. Its one defect is that the authors evidently did not picture the musical score and offering contrasts to the composer. Its one defect is that the authors evidently did not picture the musical score in preparing it. There are no concerted numbers and that alternation in the employment of the various musical forces

# RUDOLF LARSEN

**Concert Violinist and Teacher** 

Assistant to Leopold Auer For Terms Address Studio: 124 Waverly Place New York Telephone Spring 4557

that adds so much life to a score, is infrequently provided

that adds so much life to a score, is infrequently provided for.

Paolo Gallico, the composer, has provided a distinctly modern score, very different from traditional oratorio style His muse is inclined to be chromatic to excess, but this very fact emphasizes the beauty of an occasional diatonic passage, such as the short chorus, Then Live For The Day, and the striking, choral-like Peace on Earth, Good Will Toward Men, with chime effects. His scoring for orchestra is of the very first order, modern and colorful. It is notable that Wagner and Strauss are his gods, especially in the Babylon section; but on the whole the work stands on a very high plane. He does not (thank heaven!) scorn to provide plenty of melody, and his harmonic scheme is always interesting, varied and frequently applied with originality. But above all, the beauty and variety of the orchestration stands out.

Numbers to be specially remarked about are a short fugued chorus of The Giluttons; the exceedingly ingenious Bacchanal Dance (mixed chorus) in 5-4 time, with clever choral writing and well handled Oriental coloring in the orchestra; the very melodious solo for Idolatry (dramatic soprano) and the longest solo of the work, Babylon, also for dramatic soprano and constituting almost the entire second part of the oratorio. Of great dramatic effect is the tremendous climax of the prologue on the text, Mene Mene, Tekel Upharsin, and another climax comes at the end of the Armageddon section. There is a splendid lyric chorus, The Seven Vials, with fine part writing. Perhaps the most beautiful moment of the oratorio is the unaccompanied chorus, And I Saw A New Heaven, which opens the final section, and there are mighty effects in the tremendous Alleluia: For The Lord God Omnipotent Reigneth, the brass intoning a chorale-like melody while the chorus sings obligato phrases. All in all it is an exceedingly fine score, one which—as before stated—affords every opportunity to the chorus state handle of the read of the rest of the rest of the rest of the

soprano and the baritone.

All in all it was an excellent performance of one of the best modern works in the field of oratorio. It seems too bad that so much work should be put into a single performance. It is a work well worth another hearing. Perhaps the society's schedule will permit one.

## THURSDAY, NOVEMBER 23

# NEW YORK SYMPHONY

New in the New York Symphony Orchestra's program at Carnegie Hall on Thursday afternoon—repeated Friday evening, November 24—was Ildebrando Pizetti's suite, La Pisanella. Its five numbers are arranged from the composer's incidental music to the d'Annunzio play of the same name. Three were played—unless perhaps', one or two are joined together. At least, there were only two pauses. It was well made, good sounding music, not especially original, not especially important. It is decidedly futile to listen to so distinctly incidental music as this without an idea of what the composer was illustrating. As absolute music, it is not strong enough to impress by itself.

The concert began with the Mozart G minor symphony. After the intermission there was a splendid performance of the Brahms B flat major concerto, with Ossip Gabrilo-

witsch at the piano. It was a fine exhibition of musician-ship on the part of Mr. Gabrilowitsch, who kept in the position which the composer has assigned to the soloist— not that of the virtuoso, but of an essential element in the orchestral weave. There was a great deal of thoroughly deserved applause for him.

#### THE DUO-ART

THE DUO-ART

Harold Bauer, Josef Hofmann, Ossip Gabrilowitsch, ar I Ignace Paderewski—all appeared in concert together on Thursday afternoon, November 23, at Aeolian Hall. These artists were not, of course, present in person, but their interpretations were heard through the medium of the Duo-Art piano, faithful to the originals in every degree, and only the evidence of the eyes broke the illusion of their actual presence. The concert was given under the auspices of The Aeolian Company as one of the features of the International Tribute Week to Henry Barnes Tremaine, its president, in appreciation of his pioneer service in the early days of the player piano of which the reproducing piano, in this case the Duo-Art, is the ultimate development.

ment.

It is fitting, of course, that in such a program the Duo-Art should be the featured artist, and artist is used here advisedly, for it is hard not to conceive personality as closely linked with this milestone in the history of musical inventive genius. Its versatility was perhaps the most outstanding feature, for, in a program that included compositions from the classic, romantic and modernist schools, not only did it play its own groups as soloists, but it provided accompaniments for Marie Dawson Morrell, violinist; Arthur Kraft tenor; Edith Bennett, soprano, and Carlos Salzedo, harpist, in this case the record roll accompaniment having been recorded by Mr. Salzedo. Besides, it provided the music for two dances by the Helen Moller Dancers, the last of which, the Brahms waltz, op. 39, No. 15, danced by five child pupils of the school, having to be repeated.

danced by five child pupils of the repeated.

Interesting, too, was the appearance of an eighteenth century clavichord, played by Lotta Van Buren, in juxtaposition to the modern concert grand piano. No more graphic illustration of the marvelous advance in little more than a century of development in this instrument could have been given. The same program was repeated on Saturday evening at Aeolian Hall.

## NEW YORK STRING QUARTET

NEW YORK STRING QUARTET

This organization, founded several years ago by Mr. and Mrs. Ralph Pulitzer, was heard for the first time this season about a month ago. On Thursday evening, at Acolian Hall, it gave its second New York concert. The novelty of the program was the Meditation On An Old Bohemian Choral, by Josef Suk, which had its first public hearing. There was much beauty in the work, and it was played with color and musicianship. The last number on the program was Mozart's quartet in G major. The program opened with the quartet in F major by Ravel. A large audience greeted these splendid musicians, and the players themselves—Ottokar Cadek, Jaroslav Siskovsky, Ludvik Schwab and Bedrich Vaska—proved once more that they constitute an ensemble of superior musical skill and understanding.

that they constitute an ensemble of superior musical skill and understanding.

The New York World said that "there was poetry and much illusive beauty, though rather small tone in the first movement; the ensemble picked up and gave the second movement a reading of brilliant vitality, particularly in the staccati which abound in it. The response from the audience was richly deserved." The Times: ". . . The players themselves showed an advance in close harmony of classic ensemble, in Mozart's quartet in G, which ended the evening. If there could have been more depth of tone at the start in the broad introduction of Ravel's quartet in F major, the four artists made up for it with their deft treatment of varied rhythm in the lighter movements of the Frenchman's work."

## FRIDAY, NOVEMBER 24

# NEW YORK PHILHARMONIC: FLORENCE HINKLE AND RUBINSTEIN, SOLOISTS

RUBINSTEIN, SOLOISTS

At the Friday afternoon concert of the Philharmonic Orchestra, Josef Stransky introduced for the first time here a new work by R. Vaughan Williams—a Pastoral Symphony. It is in four parts, the last one having a wordless solo for soprano, which was in this case beautifully sung by Florence Hinkle. Her voice sounded rich, and the top notes were nicely rounded, adding an effective touch to the work, which is quiet in mood and suggestive of the tranquillity of English country life. It is delightful music and at times most interesting, for the orchestration is finely done, but it becomes somewhat monotonous. The sameness of the various parts makes one wish for some sort of a sudden upheaval. However, it is quite possible that additional hearings will make the work a popular addition to the orchestra's repertory. Mr. Stransky and his men gave the symphony an admirable rendition.

The other soloist of the afternoon was Arthur Rubinstein, who was heard in the Mozart concerto in A major. He revealed a caressing tone and his usual splendid technic, besides the dignity of style that the work calls for. He was warmly applauded. Strauss' tone poem, Don Juan, and the prelude and Love Death from Tristan and Isolde brought the program to a close.

RODERICK WHITE

RODERICK WHITE

Roderick White gave his annual violin recital in Aeolian Hall, Friday evening, before an enthusiastic and decidedly friendly audience. Of special interest on the program was the Grieg sonata in C minor, of which he gave a thoroughly musicianly interpretation. One of the best things he did was Cameron White's Nobody Knows de Trouble I'se Seen, which his audience would like to have heard a second time. In addition to the aforementioned numbers, the program included the Bach-Schumann prelude in E major, Serenity (Vieuxtemps), minuet (Haydn-Burmeister), Habanera (Sarasate), Polska (Tor Aulin), In a Chinese Temple (Clerbois), Spanish dance (Granados-Kreisler), (Continued on page 44)

**CONCERTS FOR** YOUNG FOLKS

PROGRAMS FOR JUNIOR CLUBS

# DELAIDE FISCHER SOPRANO

assisted by Manton Marble, baritone, and Gottfried Federlein, pianist, gave one of the most delightful and effective programs for children that New York has heard, at the Punch and Judy Theater, November 19.

## READ PAGE 40 MUSICAL COURIER, NOV. 23rd

THE NEW YORK MAIL DECLARES:

"TO ENTERTAIN CHILDREN LEGITIMATELY AND MUSICALLY IS ONE OF THE HARDEST TASKS THAT ARTISTS CAN SET THEMSELVES AND ADE-LAIDE FISCHER ACCOMPLISHED IT."

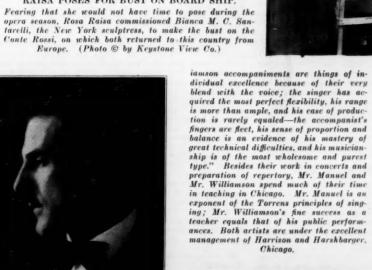
For Particulars: CHAS. N. DRAKE, 507 Fifth Avenue, New York



RAISA POSES FOR BUST ON BOARD SHIP.



CLAUDIA MUZIO. soprano, whose first appearance with the Chicago Opera will be made on Monday evening, December 4. Miss Muzio will be heard in many of her familiar roles during the season in the Windy City. She left New York for Chicago last Thursday.





PHILIP MANUEL

This season comes the announcement of an ensemble more or less new to the concert-going public. It is that of Philip Manuel, lyric tenor, and Gavin Williamson, accompanist, to whom the ensemble idea is a thing of fact and not merely of theory—not a singer with an accompanist, but a singer and accompanist. These young artists hold that a perfect ensemble is not possible with a singer and accompanist unless there is unity of atmosphere in their drawing of a given musical figure; nuances and phrasing must be given identical or similar treatment by vocalist and accompanist; to the end that their performances shall embody these ideals of their art, these two young men have worked together hours daily for years. A Chicago authority has said of them: "The Manuel voice is a lyric tenor of great natural beauty with a deal of superb refinement in its use. The Will-



GAVIN WILLIAMSON

#### ELSIE RAYMOND.

ELSIE RAYMOND.

A new and welcome soprano, Elsie Raymond, made her American debut with a most interesting song recital at Aeolian Hall on November 7, at which she entertained a large audience with her delightful singing. A program containing much variety was presented in which she showed her ability as an interpreter of songs, at the same time displaying a soprano voice of good quality. She was heartily received and encouraged to such extent that she is at present arranging several new programs which will be given to the public in the near future. Miss Raymond is a pupil of Alessandro Scuri, who has coached such prominent artists as De Luca, Edith Mason, Bori and Bonci and many others of well known fame; he is assistant musical director of the Metropolitan Opera Company. (© Ye Colonial Studio)





DREDA AVES,

mezzo soprano and artist pupil of Enrica Clay Dillon, who had unusual success at her debut in opera, as the critics of Baltimore, Toronto and Houston have testified. Her portrayal of Carmen was finished and convincing histrionically. Miss Aves is a vocal student of Frederick Bristol and Jeannotte. (Bangs photo)



ROSA PONSELLE'S HOME TOWN TRIBUTE.

ROSA PONSELLE'S HOME TOWN TRIBUTE.

A dramatic surprise was sprung upon a Symphony Hall audience in Boston, November 12, when, in the middle of Rosa Ponselle's third recital in the Hub, four ex-service men in full uniform, with Overseas Medals pinned to their breasts, marched down the center isle and onto the stage, bearing a beautiful American flag which they presented to the Metropolitan singer. It was a deputation of LeCroix-Murdock Post, No. 585, Veterans of Foreign Wars, of Meriden, Conn., Miss Ponselle's home town. They explained in a short speech of presentation that the gift was not only an acknowledgment of the achievements of a school chum but also an expression of their pride in her thorough Americanism as recently shown in an interview published in a Cleveland paper, in which she took issue with Isadora Duncan's un-American principles, and their answer to the Duncan episode recently staged upon the same Boston platform. Miss Ponselle, evidently too much affected to make a speech of acceptance, kissed the banner and saved the situation by asking the audience (which had risen on the appearance of the flag) to join her in singing the Star Spangled Banner, which they did with a will. A blue ribbon appended from the staff of the colors contained the following inscription in gold letters: "To a Real American Girl Irom Her Own Home Town."

# NEW YORK CONCERTS

(Continued from page 42)

and Moto Perpetuuo (Novacek). Frederic Persson, at the piano, proved himself a masterly accompanist.

"His sincere musicianship, refinement and skill, aided by an excellent instrument, intrigued a good sized and appreciative audience," declared the American, while the Tribune felt that "technical ability but an uneven tone were the principal qualities displayed." "His audience heartily enjoyed the melodious song-like sonata of Grieg," stated the Times, and the Herald contradicted with "Mr. White's interpretation of Grieg's sonata was not entirely satisfactory."

# SATURDAY, NOVEMBER 25

#### ERNEST HUTCHESON

ERNEST HUTCHESON

Few pianists have the courage in these jazz days to play a Beethoven program, and few indeed would be at all likely to draw a full house to such a recital, especially of a Saturday afternoon. That Ernest Hutcheson does all of these things demonstrates at the same time the courage of his convictions and his popularity. It is a popularity well deserved, and his conviction that there are still a few people who wish to be thrilled mildly and enjoy law and order as expressed in art, even without any great depth of lurid passion, and with no pathological symptoms, nor even a touch of neurasthenia, is proved to be correct. This same point of view has been proved to be correct by the success of the Beethoven Association, the Bach programs of the Friends of Music, and other similar presentations.

After all, there is everything in the point of view. The public is a strangely sensitive entity, and possesses an almost clairvoyant ability to judge of the artist's most secret and hidden thoughts. The artist who plays Beethoven must, first of all, be himself convinced of the excellence of Beethoven and must really love this music and love to play it. That, in fact, is one secret of all recital success to say "See how beautiful this music is!" rather than "See what a beautiful performer I am!" It is there that Hutcheson wins out. He is a beautiful performer, but he does not think about it. One has constantly the impression that he is thoroughly enjoying Beethoven, and wants his audience to enjoy it. If there is any self-consciousness it is, at least, not apparent.

The program at this concert, the second of the series,

to enjoy it. If there is any self-consciousness it is, at least, not apparent.

The program at this concert, the second of the series, offered three sonatas—op. 90, 57 and 111, and three smaller pieces, Bagatelle, Minuet and Rondo. It showed Beethoven in his many moods, grave and gay, serious and humorous, occasionally passionate in a refined sort of way, and always healthy and normal, a man's man. That is the way Mr. Hutcheson conceives him and the way he interprets him. Not dry, nor affected, but healthy and normal. No seeking after "interpretations" (a modern idea, invented long after Beethoven died.) A few of the "moderns" might do worse than to attend one of Hutcheson's recitals and get the proper point of view!

The Heraid remarks that "no less a personage than Ignace Paderewski attended the recital. . . . The great pianist arrived in time for the last part of the program, and occupied with his party box No. 13. Mr. Hutcheson played with his accustomed rare intelligence and polished technic. The three sonatas performed showed keen insight on the part of Mr. Hutcheson in following Beethoven's different periods of development." The Tribune says that "while a historical recital might suggest something purely intellectual, to instruct rather than to arouse emotion, the pianist was able to do both. 'Appassionata' was an appropriate term for Mr. Hutcheson's performance of the op. 57 sonata, emphatic and sonorous, but not noisy. A large audience called for and received some half a dozen extra numbers."

# JASCHA HEIFETZ

JASCHA HEIFETZ

Jascha Heifetz, who gave his second recital this season in Carnegie Hall on Saturday afternoon, November 25, proved conclusively that he has played his way into the hearts of metropolitan music lovers, as every seat in the large auditorium, as well as several hundred additional chairs placed upon the stage, found occupants, to say nothing of the many hundred standees. Aside from this, hundreds were turned away from the box office, unable to purchase tickets.

Mr. Heifetz was in very good form. His outstanding qualities—luscious, sweet, and yet powerful tone, unfailing technic, impeccable intonation, dignified repose, and musicianship—again aroused admiration.

The concert opened with Brahms' sonata No. 2, in A major, in which honors were equally shared by Mr. Heifetz and Samuel Chotzinoff (who played the piano part). Following this, the violinist played (for violin alone) five numbers from Bach's sixth sonata. This group was played so beautifully and with such regard to the Bach traditions that spontaneous applause followed. Part III contained the Serenade Melancholique (Tschaikowsky), Valse Scherzo (Tschaikowsky-Auer), Meditation (Glazounoff), Valse (Glazounoff), which was redemanded, and Saltarella (Wieniawski). As closing group, he played nocturne in D major (Chopin-Wilhelmj) and Paganini's Perpetuum Mobile.

At the conclusion of the printed program, Mr. Heifetz was recalled time and again. He practically gave an additional recital as his audience would not leave before he played nine encores. S. Chotzinoff accompanied sympathetically.

In commenting upon this concert the New York Herald

thetically. In commenting upon this concert the New York Herald said: "There are few players who give such a definite impression of unlimited technic constantly held under perfect control as does Mr. Heifetz. And this quality showed unmistakably in Bach's brilliant prelude to his sixth sonata.

Mr. Heifetz' resources have broadened immeasurably since his debut in America in 1917. His repose and freedom from flourish and similar physical appeals to the eye are deceptive, for this young artist has great force and great powers of expression. Jascha Heifetz has made a firm position. He never offends the ear. He has consistently developed from a young artist remarkable for brilliance and flawless technic to a virtuoso whose emotional force has grown prodigiously, whose delightful touch is even more exquisite and whose force and power of expression have deepened much." The New York Tribune: "There is that in the playing of Jascha Heifetz which makes the most trifling things he offers seem worth doing. When this serious young man takes up his bow and executes a scale, or an ornamental figure or a bravura passage perfect in tempo and intonation and exquisitely finished, he makes it something of artistic value that is occasionally more interesting than his performance of bigger things." The New York World: "Jascha Heifetz, lyric in tone and impeccable in technic as always, gave another recital yesterday afternoon at Carnegie Hall. A Heifetz recital, be it the first or the fifteenth of a season, means always the same thing: a crowd, a shouting, responsive crowd."

#### ERIKA MORINI

ERIKA MORINI

Erika Morini gave her second New York recital at Town Hall on Saturday afternoon, before an audience that almost completely filled the hall. Much has been written and said of this splendid violinist, and each concert seems to be a decided achievement over the former. At this second concert it appeared that she played with more technical skill and beauty of tone than at the last one. There are times when one is completely lost in the beauty of phrasing and tone. She opened the program with a concerto, No. 9, D minor (Spohr). When she finished the rondo the audience greeted her with noisy appreciation. This was followed by a group: Romance (Svendsen), Gavotte (Lully), and Variations on a Theme by Corelli (Tartini-Kreisler). Then came another group of short numbers: Le luthier de Cremona (Hubay), waltz (Tschaikowsky-Auer) and Neapolitan Song (Tschaikowsky-Burmester). This last selection was of poetic beauty, and an encore was demanded. She closed with the Polonaise in A major (Wienaiwski). The audience absolutely refused to leave until she had given three encores, and even though the lights were turned out, they still clamored around the footlights and demanded another. It is a concert that will be long remembered by those who heard it.

The Herald declared that her "excellent feeling, brilliancy and a bravura style were some of the qualities noted in the gifted young artist's performance." The Times said: "In the playing of the rondo of Spohr's concert in D minor, she skillfully expresses the contrasted feeling of the music. The difficult sections of Kreisler's transcription of Tartini's variations on a theme by Corelli were played with fleet fingers and a well controlled bow." After going into detail regarding each number of the program the World ended by saying: "All that she did was of the hest quality and bore the hallmark of true and memorable artistry."

# NEW YORK PHILHARMONIC

The announcement of an all-Wagner program served to attract a capacity house of music lovers Saturday evening. All of the works given were familiar ones of the Philharmonic repertory and were enthusiastically received by an appreciative audience. The program follows: Overture to The Flying Dutchman, Good Friday Spell from Parsifal, Entrance of the Gods into Valhalla (Das Rheingold), Prelude and Lovebeath, (Tristan und Isolde), Prelude to Die Meistersinger, Bacchanale from Tannhäuser, Prize-Song from Die Meistersinger (Wilhelmj), and overture to Rienzi.

# SUNDAY, NOVEMBER 26

# HELEN MOLLER DANCERS ..

The Helen Moller Dancers entertained a good sized audience at their attractive Temple of the Dance, on Sunday evening. Miss Dixie, an extremely talented girl who should do big things, and delightful little Ruth were the featured ones on an interesting and well rendered program. A high light of the evening came with Miss Moller's appearance, in Autumn, by Chaminade, in which she was assisted by Dixie. Miss Moller's appearances these days are rather limited, as she is so taken up with the work of her large school, so that when she does favor her audience with an interpretation she is sure of a warm reception. Indulging in her grace and spontaneity, one understood why her girls do such splendid work. Perhaps the most favored of the varied numbers were Crossing the Brook (Moskowski), the Bubble Valse (Brahms), Berceuse (Juon), The Swan (Saint-Saëns), Hungarian Dance (Brahms) and Ase's Death (Grieg). Mary Cantor, pianist, and Leon Goldman, violinist, added to the pleasure of the evening.

# SOCIETY OF THE FRIENDS OF MUSIC

SOCIETY OF THE FRIENDS OF MUSIC

The first subscription concert of the season given by the Society of the Friends of Music, under the direction of Artur Bodanzky, with the chorus and orchestra of the Friends of Music assisted by Bronislaw Huberman, violin; Frances Peralta, soprano; Marion Telva, contralto; George Meador, tenor; Paul Bender, basso, and Stephen S. Townsend, chorus master, was offered in Town Hall on Sunday afternoon before a very large audience.

The program (an all Bach one) opened with the choral prelude for organ, Aus Tiefer Not schrei ich zu dir (orchestrated by Artur Bodanzky). Church cantata No. 158, Der Friede sei mit dir, for basso solo, chorus, organ and violin obligato was heard next. Paul Bender, a recent arrival from Europe, distinguished himself with his fine singing, and proved that his strength lies in church music as well as in

The violin obligato, as played by Mr. Huberman, kewise an outstanding feature of this fascinating opera. was like

opera. The violin obligato, as played by Mr. Huberman, was likewise an outstanding feature of this fascinating number.

Mr Huberman's performance of the A minor concerto left nothing to be wished for. He rendered this with musicianship and dignity, and was rewarded with sincere applause and many recalls.

Church Cantata, No. 63 (Christen)—aetzet diesen Tag—with Mesdames Peralta and Telva, Messrs. Meader and Bender, as well as full chorus and orchestra, served as the closing number. This composition, which was unusually well rendered, again revealed Mr. Bender as an excellent Bach interpreter. The other soloists, Mesdames Peralta and Telva, as well as Mr. Meader, likewise contributed much to the enjoyment of this charming selection.

The New York Herald commented "The conductor was Artur Bodanzky, who also appeared before the audience as one of the thousand and one arrangers of Bach. . . . . Mr Bender is a newcomer among the opera singers, and has already placed two well planned interpretations to his credit. His sincerity and his acquaintance with the style of Bach were both decidedly in his favor yesterday. . . . Misses Peralta and Telva made honest efforts and were partly successful. Mr. Meador sings Bach with style and authority. He is always good to hear. Mr. Huberman played the obligato very well, and the concerto admirably, especially the slow movement, in which he fully rose to the level of the lovely cantilena of Bach." Richard Aldrich in the New York Times said: "Mr. Bender sang with intelligent expression and no little mastery of style. . . The choir, which is this season as it was last trained by Stephen S. Townsend, showed a considerable improvement over its work previously, sang with excellent tone, volume and solidity, and generally with assurance in coping with the difficulties of Bach's contrapuntal choral style. . . Mr. Huberman gave an excellent performance of the concerto, refined and elevated in style, and developing largely its beauty." H. E. Krehbiel in the New York Tribune: "Mr. Bender sa

#### JOHN McCORMACK

JOHN McCORMACK

John McCormack was heard in his third recital of the current season on Sunday evening. November 26, the audience, as usual, overflowing on the stage. The program was a regular McCormack one, there, however, being one exception. The tenor was heard here for the first time in a German number sung in the original language in which he revealed a diction that was as pure as his English. The song in question was Wolf's Wo find ich Trost, which won immediate favor. In the best of voice and spirits, McCormack began his program with Handel's Lascia ch'io piango, followed by Tell Fair Irene, by the same composer. Of his second group Merikanto's Dying Embers was a favorite. As for the Irish folk songs, Nora O'Neale, The Next Market Day and Nelly My Love were of particular interest although one might say that of each song. Only You, a lovely Schneider song, began his final group with the ever popular The Lost Chord, Sullivan, closing it, but after that, as at the close of each group, there were numerous encores.

McCormack's next and final concert in New York is scheduled for December 10. When one attends a McCormack concert and sees how the admirers turn out in full, regardless of how many concerts there have been before, then does one again realize the wonderful drawing capacity

of this singer.

Edwin Schneider rendered sympathetic accompaniments and Rudolph Bochco revealed a good tone and style in his numbers for violin.

and Rudolph Bochco revealed a good tone and style in his numbers for violin.

The Herald said: "In the Wolf song, the tenor made his first appearance as a singer of a German song in the original tongue. The song was given with a delightful enunciation of the text and a beautiful style." The American commented as follows: "For the first time in his local career, John McCormack entertained his many admirers at the Hippodrome last night with German lieder presented in the original text. He was in superb voice and sang with his usual good taste and feeling." Said the Times: "Midway in his program he gave Hugo Wolf's Wo find ich Trost, in text as crisp and clear as his English and more easy to follow than most German tenors in so large a space would be."

# CITY SYMPHONY

It was a genuine success which was scored by the City Symphony Orchestra at the first of its series of "Pop" concerts at the Manhattan Opera House on the afternoon of November 26. The organization played under very trying conditions—the opera house was not heated owing to the fact that alterations are being made on the building and there were many places through which the cold air penetrated—and for this reason deserves great credit for the results achieved. However, patrons of these concerts will not be called upon in the future to listen to music muffled up to the neck, as Arthur Gaines, manager of the orchestra, explained in a few well chosen remarks during the intermission.

The first number was the Tannhauser overture, which immediately aroused the interest of the audience, an interest which was maintained throughout the entire program, despite the chilling atmosphere, and was manifested in abundant applause. Grieg's ever popular Peer Gynt suite, Strauss' melodious Die Fledermaus overture, Sibelius' colorful Valse Triste and the second rhapsody of Liszt made up the remainder of the program. Dirk Foch is conductor of the orchestra.

# Students to Attend Karle Recital in Body

Theo Karle appears in Fulton, Mo., on December 7, with Thomas George at the piano. Mr. Karle's recital at Fulton will be under the auspices of William Woods College and it is reported that the students will attend in a body.

BONC Says: "In examining a student's voice and finding it at fault, I always suggest to him to consult there is no voice defect that can escape her notice and that cannot be corrected by her ability.

There is no voice defect that can escape her notice and that cannot be corrected by her ability.

381 WEST END AVE., Entrance on 78th S1.



#### METROPOLITAN OPERA

(Continued from page 5)

vocal honors among the women were equally divided—Easton, Jeritza and Sundelius delighting in everything that they did. The vocal gem, however, was the singing of the love song by Orville Harrold in the first act.

The particular interest of the audience was centered around Paul Bender as the Baron. His performance was excellent, vocally and histrionically, and he was ably supported by Schuetzendorf, as Von Faninal; Angelo Bada, as Valzacchi, and Kathleen Howard, as Annina.

The music was sung and played delightfully, and the audience seemed to be enthusiastically satisfied that Brooklyn was at last getting as fine a performance as it was possible for the Metropolitan Opera Company to give.

And November 22

#### AIDA, NOVEMBER 22

AIDA, NOVEMBER 22

Aida was brought down out of the storehouse November 22 for its first appearance this season. There was special interest because of the debut of three new members of the company—Elizabeth Rethberg as Aida, Sigrid Onegin as Amneris, and Edmond Burke as the King, two German and a Briton singing Italian Opera in Italian on an American stage. Mme. Onegin fulfilled the promise which she recently gave in her first concert appearance here. Hers is an organ of unusual size and power. She sings excellently and is thoroughly at home on the stage. These things can also be said of Elizabeth Rethberg; she is 'an excellent and satisfactory artist. Both she and Mme. Onegin were evidently used in several of the principal arias to German traditions of tempo and nuances, rather than to Italian ones. Mr. Burke's commanding presence and resonant voice made their effect in the role of the King. The other roles had familiar and welcome exponents. Martinelli was in splendid voice as Radames; by the way, he has happily gotten over the habit of shouting so continually as he did last season, and the result is a vast improvement in the artistic quality of his work. Danise was Amonasro and Mardones was Ramfis; it was a pleasure to hear the full, round, sonorous tones of the Spanish bass once again. Roberto Moranzoni conducted and was in a most unusual hurry—for Moranzoni. He raced through portions of the opera, especially the first scenes.

DIE WALKÜRE, NOVEMBER 23

Even if the sold out house had not given indication of the fact that Wagner has lost none of his potent spell here, the enthusiasm of the audience after each act would have proved the point. The great music throbbed and surged as grandly as ever and with the familiar old irresistible effect.

However, aside from the wonderful score, the cast chosen to interpret it was of such individual and general excellence that it would have been difficult to imagine any improvement in that regard.

Clarence Whitehill, one of the famous Wotans of all time, gave of his best, and what that means, New York audiences know. He threw himself whole heartedly into the vocal and acting possibilities of the part and extracted their very pith. His interpretation never seemed as majestic, as feeling, as finished as it was last Thursday. The Whitehill voice, always ample and fluent, sounded its tender and passionate passages with equal effectiveness. The audience overwhelmed the great singing artist with demonstrative applause.

overwhelmed the great singing artist with demonstrative applause.

Mme. Matzenauer did her customary compelling Brünnhilde, compelling because she invests her sounding of the role with opulent tonal beauty and well considered phrasing and because she moves the fancy of the spectator with her sincere and illuminative histrionism. In looks and bearing, the Brünnhilde of Matzenauer is unsurpassable. The auditors loved her and let her know it right thunderously.

Maria Jeritza repeated her lovely and appealing rendering of the Sieglinde part, sung with markedly artistic tonal nuances and highly intelligent interpretation. She shared richly in the ovations of the evening.

Jeanne Gordon now is a Fricka of complete authority and impressiveness. She possesses the true Wagnerian style in song and action.

impressiveness. She possesses the true Wagnerian style in song and action.

The newcomer among the principals was Curt Taucher, who enacted Siegmund. He is a welcome addition to the forces at the Metropolitan, for he owns a smoothly cultivated, full, flexible tenor voice, and he knows how to make it express emotions from lyrical ecstasy to dramatic forcefulness in the manner the works of Wagner require. His success was pronounced.

Paul Bender, the Hunding, also scored strikingly. His tones are resonant, rich, and expressive. He portrayed thoroughly the grim doings of the sinister character. Bender, another of this season's arrivals, had been liked previously here in Rosenkavalier, during the first week of the Opera.

The Valkyrie maids, especially good, were Mary Mellish, Charlotte Ryan, (debut), Laura Robertson, Flora Perini, Marion Telva, Henriette Wakefield, Raymonde Delaunois and Kathleen Howard.

Conductor Bodanzky had his orchestra well in hand on the whole but there were technical lapses here and there which probably will not occur later in the season.

Madame Butterfly, November 24. song and action.

# MADAME BUTTERFLY, NOVEMBER 24.

On Friday afternoon Madame Butterfly was given its first performance of the season with Florence Easton in the title role. Mme. Easton had been heard here previously in the part, achieving much favor but she was particularly

Maestro A. SEISMIT-DODA

54 West 39th Street, New York
(Composer, member Royal Academy of St. Cecilia of Rome, Italy; formerly of the faculty vocal and coaching department National Conservatory of Music of New York, and of New York German Conservatory of Music. Chevalier of the Crown of Italy.)

HAROLD HURLBUT TENOR - DE RESZKE DISCIPLE WEST NINETY-FIFTH ST.

RIVERSIDE 4654

fine in her portrayal this particular afternon. Vocally, the music is well suited to her, and consequently she did some really beautiful singing, coming in for a large share of the honors. Her acting was effective and she made a charming and appealing picture. Mme. Easton is certainly to be cast for a role and she acquits herself with distinction. Replacing the late Rita Fornia, who was a familiar Suzuki, was Flora Perini; she was satisfactory. Kate Pinkerton was in the always dependable hands of Cecil Arden. Martinelli was a good looking and rich voiced Prinkerton, while Scotti repeated his fine portrayal of Sharpless. Roberto Moranzoni conducted with his customary skill and gave a delightful reading of the melodious score. There was new scenery by the versatile Joseph Urban.

#### MEFISTOFELE, NOVEMBER 25 (MATINEE).

MEPISTOFELE, NOVEMBER 25 (MATINEE).

The second performance of Mefistofele this season brought only one change in the cast of the week before, Mario Chamlee singing Faust for the first time. This is not much of a role in the Boito opera, but Chamlee made the most of his opportunities. He was in good voice and sang brilliantly. It is astonishing to hear a native-born American with a voice that is so distinctly the color which is called Italian. Chaliapin in the title role was again the center of attraction, though the part by no means offers him the opportunities that Boris Goudonoff does. The rest of the cast—Frances Alda, Frances Peralta, Marion Telva, Kathleen Howard, and Angelo Bada—were thoroughly satisfactory in their familiar roles, and Moranzoni conducted. There was a full house and a tremendous amount of applause. applause.

#### MANON LESCAUT, NOVEMBER 25

Puccini's melodious and charming Manon Lescaut was the opera chosen for Saturday evening, November 25, and, judging by the enthusiastic and spontaneous applause, the capacity audience enjoyed the performance to the utmost.



@ Mishkin

LUCREZIA BORI as Juliet.

The cast was similar to that heard at the Metropolitan last year, the principal exception being that Edward Johnson was heard for the first time as Des Grieux. Both histrionically and vocally the tenor gave great pleasure with his nie interpretation of the role. Mme. Alda gave her usual fine portrayal of Manon; Scotti put the proper comedy into Lescaut, Malatesta was acceptable as Geronte, and others who rounded out the excellent cast were Giordano Paltrinieri, Millo Picco, Myrtle Schaaf, Vincenzo Reschiglian, Pietro Audisio and Paolo Ananian. Gennara Papi conducted.

## SUNDAY NIGHT CONCERT.

SUNDAY NIGHT CONCERT.

A Verdi-Puccini program at the Metropolitan, on Sunday evening, called forth the usual enthusiastic audience which included an unusually large number of standees. The program was long—twelve numbers in all—and owing to its length no encores were permitted, although the audience would have enjoyed them. Opening with the prelude to act III of Manon Lescaut, the first part of the program consisted of five arias and the duet from La Forza del Destino sung by Frances Peralta and Jose Mardones. Mr. Mardones was also heard to advantage in an aria from Nabuchodonosor. Jeanne Gordon, whom it was a delight both to see and to hear, gave an aria from Un Ballo in Maschera. In the familiar Che gelida manina, from La Boheme, Mario Chamlee scored a through success. Orville Harrold pleased with the Recondita Armonia, from Tosca, and Grace Anthony was heard in Un bel di, from Madame Butterfly. The second part of the program opened with the overture to Sicilian Vespers, which was immediately followed by Suzanne Keener, who had the only aria, the Caro Nome from Rigoletto. The audience liked Miss Keener and liked her singing even more, recalling her again and again, despite the program notice concerning no encores. It might truly be said that Miss Keener scored a triumph. The trio from act IV of Trovatore, sung by Frances Peralta, Jeanne Gordon, Morgan Kingston; the quartet from La Boheme, given by Grace Anthony, Laura Robertson, Orville Harrold and Louis d'Angelo, and the quartet from Rigoletto, the singers being Suzanne Keener, Jeanne Gordon, Mario Chamlee and Louis D'Angelo, completed the program. Giuseppe Bamboschek conducted with his usual skill.

## Clair Eugenia Smith Praises Chaliapin

Clair Eugenia Smith Praises Chaliapin
Clair Eugenia Smith, a season box holder for the Metropolitan Opera, was a striking figure among the many beautifully gowned women seen at the first performance of Boris Gudounoff. Mme. Smith wore a lovely Patou model of white chiffon velvet, silver and fur trimmed, to which her rarely beautiful pearls and diamonds added the final touch. The charming young singer was observed enthusiastically applauding the great Chaliapin. "He is simply wonderful," she declared. "I don't know when I have heard anything that has so gripped me. Really, I forgot it was just an opera. Why, one learns as much from seeing and hearing work of this kind as in hours of personal study with a great maestro.

"Indeed, it is as much for the educational value as for pure love of it, that I seldom permit anything to interfere with my opera nights. From closely observing the work of those who have reached the top of the ladder, one learns in ever new and interesting ways what to do and how to do it; while aven from these who have it enough.

of those who have reached the top of the ladder, one learns in ever new and interesting ways what to do and how to do it; while even from those who have just touched the first rung, well—" (there was a twinkle in the voice as well as in the eye) "sometimes one learns most effectively by seeing what not to do, n'est-ce pas? Though I am a little afraid," she continued laughingly, "that comparing the weak spots of another's singing with your own is a bit like seeing your picture in print for the first time. I never looked like that!' you tell yourself indignantly." In addition to her already numerous activities Mme. Smith has recently been made a member of the advisory committee on music for the Washington School.

#### Bryn Mawr to Hear Letz Ouartet Twice

Among recent bookings made by Daniel Mayer for the Letz Quartet are two appearances at Bryn Mawr College. Bryn Mawr, Pa., on March 19 and April 23 next. A long list of colleges and schools is to hear this splendid chamber music organization during the present season.

# Vidas Plays With Detroit Symphony

Raoul Vidas, the French violinist, played recently with much success in Detroit with the Detroit Symphony Orches-tra, and gave concerts in New Wilmington, Pennsylvania, and in Ann Arbor, Mich.

## Chaliapin's Next Concert December 5

Feodor Chaliapin is announced for his second recital at Carnegie Hall, Tuesday evening, December 5.

Issued for the centenary of César Franck's birth

# A NEW VOLUME OF THE MUSICIANS LIBRARY!



# **CESAR FRANCK**

# Piano Compositions

Edited and with Preface by VINCENT D'INDY

César Franck, the great genius who gave to absolute music in France its most enduring impetus, did not neglect the piano. Franck's piano compo-sitions are not only of the highest beauty, but are permanent contributions to the history of the art. His pupil and devoted disciple, Vincent d'Indy, contributes a biography of compelling human interest which has abiding critical value. This preface is in French and English.

# The MUSICIANS LIBRARY

EIGHTY-FIVE VOLUMES ISSUED

The Masterpieces of Song and Piano Music in a Series of Splendid Volumes Edited with Authority

Engraved, Printed and Bound with Surpassing Excellence

# Ideal Music Books for Music Lovers

Price, per volume: paper, cloth back, \$2.50, post-paid; full cloth, gilt, \$3.50, postpaid

A catalog giving full particulars of the eighty-five volumes, and Table of Contents, sent free on request

OLIVER DITSON COMPANY, 178-179 Tremont Street, Boston 10, Mass.

AS. H. DITSON & CO., 8-10-12 East 34th Street, New York City

Order of your local dealer

MADE IN U. S. A.

# BRESLAU OPERA BY NO MEANS "DEAD"

Concert Season as Active as Ever-The Bach Festival and the Symphony Concerts Attract-Novelties Offered

Breslau, November 1.—Breslau, in comparison to other German cities, is particularly free from foreign tourists and residents. Indeed, it is at present one of the most German cities in Germany, being certainly more so than Berlin, Munich or Cologne. One never hears a word of English, French, Polish or Russian in concerts or theater. being more German than "progressive," the concerts here have a more conservative character and are given by Germans for Germans, and not by foreigners for foreigners or the idle rich. Concerts in Breslau are still accessible to the middle class, though this cannot be said of the opera. "Valuta concerts" are the exception here, not the rule. No, Breslau is not a progressive city. Its musical life is conservative, too much so in some respects.

BRESLAU OPERA DOING WELL.

BRESLAU OPERA DOING WELL

Breslau Opera Doing Well.

The first weeks of the Breslau opera season have proved not only that last year's premature announcement of the death of opera in this city were "greatly exaggerated" (as Mark Twain once put it), but that under the new management of general director Tietjen there will be the best season in many years. The singing personnel is excellent, and the repertory so far has been varied.

The concert season, which seemingly will be as active as ever, was inaugurated by the Bach Festival and followed by the symphony concerts of the Orchesterverein under its conductor, George Dohrn. They opened with a rather traditional program, the only novelty being a fantasy for violin and orchestra by the Swiss composer, Othmar Schoeck, distinctly French in style, but tame. Neither does Gerhardt von Keussler's melodramatic symphony, An den Tod (To Death), the feature of the second concert, played for the first time anywhere under the bâton of the composer, amount to much. It lasts an hour and a half without interruption, a pretty heavy strain on the unsuspecting public. The work seemed to give no enjoyment, yet was listened to with the respect due to this serious composer. The third of the big symphony concerts (there are many "pops" besides) was devoted to Mahler's Fourth as the main feature. 'pops' beside: nain feature.

PIANISTS AND VIOLINISTS

Of the many piano recitals, two were conspicuous: those by the Scotchman Frederick Lamond, and the Tyrolese, Josef Pembaur. Among the violinists the Danish-Russian girl, Cecilia Hansen, made the same hit here as in Berlin. She comes from Petrograd and is a pupil of Auer. She represents the more intellectual type of his school, while in sensuous beauty and purity her tone does not compare as yet with that of an Elman or a Heifetz.

"LAST CONCERT BEFORE AMERICAN TOUR."

"LAST CONCERT BEFORE AMERICAN TOUR."

Song recitals there are aplenty. Sigrid Onegin opened the series of "last concerts before leaving for the U. S. A."
This is the newest headline for every self-respecting German artist. Dr. Ludwig Wuellner, once the greatest singer, now the greatest reader "without voice," read Hoelderlin's Death of Empedocles," which he hardly will do in New York next year—with or without voice. Battistini, decidedly a singer with voice, is expected here next week and his concert was already sold out three weeks ago.

A DANCER EN ROUTE FOR THE U. S. A.

Another "last before" recital was that of the dancer Ruth

Another "last before" recital was that of the dancer Ruth Schwarzkopf, at the Municipal Theater. I mention her not only on account of her impending American tour, but

NOVELTIES FOR THE VIOLINIST

FRITZ KREISLER

AND OTHER COMPOSERS

FRITZ KREISLER, Londonderry Air, Farewell to Cucul-

because I consider her by far the best exponent of her art in Germany. She has ideas and taste like so many others, but she has also the technical finish of the good old ballet school, as so few of the crowd of modern dancing amateurs do. A series of choreographic performances was given also by the Russian Ballet. These and the appearance of a Ukrainian National Chorus, smaller than the one now in America, have been the only Russian invasions. Evidently Breslau is less "eastern" than Berlin and New York.

Dr. Heinrich Moller.

How to Organize a Piano Class

How to Organize a Piano Class

The above is the title of a pamphlet issued and distributed by the Wilder Keyboard Company of West Newton, Mass. In a dozen well printed pages a fund of valuable advice and useful hints is concentrated, and it is all arranged in such a way that no great amount of time need be spent in getting to the essence of it. As the writer says at the outset: "In the modern business world the word is Efficiency. The personnel of a company, from the president to the office-boy, must be efficient. . . There must be efficiency or the company fails.

"Now where it be a large company or an individual, the same fundamental principles are imperative. . . There must be intelligent, systematic action patiently and persistently adhered to until final results pronounce the undertaking a success.

same fundamental principles are imperative. . . There must be intelligent, systematic action patiently and persistently adhered to until final results pronounce the undertaking a success.

"Many musicians are so engrossed in the perfection of their art that they are apt to overlook the business side. . . Success in any business depends upon advertising in one form or another, and that advertising (for the teacher) is simply a matter of keeping himself or his 'wares' before the public. He may be the best equipped teacher in his community, with a genius for teaching, but that amounts to absolutely nothing in the way of building up a class until some other person knows these facts. . . . To neglect advertising means failure.

"To refer occasionally, with a modest assurance, to one's personal achievements is wholesome. . . To underestimate yourself is psychologically wrong. . . Professional modesty is an excellent virtue but a very questionable business asset.

"Never build up your class by maligning comtemporary teachers or methods. . . Be known as a leader, not a follower in the introduction of new music, musical ideas and systems of instruction. . . . Be actively associated with local, state and national music clubs and societies. "The majority of music teachers lack either a knowledge into operation. . . Public appearance and printers' ink must go hand in hand. . It would seem the height of folly for the average teacher to rely (for advertising) upon a host of friends and acquaintances (to spread their fame) by word of mouth. The ambitious teacher waits not for friends or 'luck.'

"To do the greatest good to the greatest number should be the motto of every piano teacher. There are literally thousands upon thousands, young and old, scores in every community who have dreamed that sometime they would learn to play the piano. Under the present systems but a very small per cent. do take lessons, nor do the majority of piano teachers receive adequate compensation either for the energy directly expended in their teach

# Cosi Fan Tutte Enjoyed in Minneapolis

Mozart's Cosi Fan Tutte Enjoyed in Minneapolis
Mozart's Cosi Fan Tutte received its initial performance
in the Northwest on November 13. It was given in the
beautiful and well appointed auditorium of the new university music building, marking the opening of that concert
room. The opera comique received a delightful and artistic
presentation, and too much praise cannot be bestowed upon
the company, which is one of William Wade Hinshaw's
chamber productions of opera comique. First of all, every
member of the company had a voice adequate to the demands made upon it by Mozart's music and was fully conversant with the Mozart style. The acting was finished

# CURRENT PRIZES

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

North Shore Festival Association-\$1,000 for an orchestral composition by an American composer. Contest ends January 1, 1923. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

National Federation of Music Clubs—Prizes for American composers amounting in all to \$2,750. All contests for this year end by December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia Pa

Balaban & Katz—\$1,000 for an American symphonic composition. Contest ends December 31. Chicago Theater, Chicago.

and each member entered into his or her individual part with gusto and precision. The action throughout never dragged—it was all done spontaneously. The stage settings, while simple, were adequate and in excellent taste, and the costuming was gorgeous. The outstanding feature, if such a thing could be in a performance so uniformly good, was the ensemble, the voices blending admirably.

ture, if such a thing could be in a performance so authorizably.

Irene Williams was the prima donna, singing and acting the part of Leonora excellently. She looked like an exquisite Dresden doll of the Rococo period, endowed with grace, sprightliness, and animation. The sister's part, Dorabella, was in the hands of Philine Falco, who also proved her experience in opera, although a slight vibrato (which could be easily overcome, and which might have been due to nervousness) somewhat marred her solo work. Judson House, in the tenor role of Ferrando, acted his part with much gusto. Leo De Hierapolis, in the companion baritone role of Guglielmo, was equally telling in both singing and acting. The important part of Despina, the waiting-maid, was cleverly sung and acted by Lillian Palmer, while the equally important part of the bachelor-cynic, Don Alfonso, was handled with vivacity and gentlemanly bearing by Pierre Remington, who, with his bass voice, fitted well into the picture and the ensemble. A special word of commendation is due Stuart Ross, musical director of the company, who played the piano accompaniments in musicianly fashion. The audience was not slow in showing its keen appreciation and enjoyment and obliged singers and pianists to answer to numerous curtain calls.

# Novel Series of Musicales Inaugurated

Novel Series of Musicales Inaugurated

Musique Intime, a series of novel musical afternoons and
Sunday evenings, was inaugurated Tuesday afternoon, November 21, at Louis Sherry's, 300 Park avenue. It is the
purpose of this series to offer music in an informal atmosphere, where the enjoyment of a social rendezvous and
of listening to a fine recital in artistic surroundings may
be combined. Tea is served at the afternoon recitals and
dinner on Sunday evenings, following which there is a
reception to the artists.

At the first program Ditz sang numbers by Gounod,
Rabey, Alvaraz, Mendelssohn, Lawrence Townsend, Minette
Hirst and Hageman. He also sang at the second musicale
on Thursday afternoon, November 23. Oliver Denton,
pianist, was scheduled to appear on November 26, and Raymonde Delaunois, soprano, on November 28 and 30. George
Reimherr, tenor, will sing on December 3.

A Few of May Peterson's Dates

On November 23 May Peterson appeared in Allentown, Pa., in a joint concert with De Stefano, the harpist, and on November 28 she sang for the Apollo Club, Brooklyn, making her third appearance with this organization. On December 5 she will sing with Merle Alcock in Canton, Ohio, a re-engagement, and December 10 will make her second appearance with the Algonquin Club of Boston.

# Dux Winding Up Southern Tour

Claire Dux is winding up her present Southern tour with recitals at Montgomery, Ala., on December 4 and at Greensboro, N. C., on December 6, the latter being a joint appearance with Alberto Salvi. Herbert Goode will be at the piano for Miss Dux at these concerts.

# MOVING PICTURES TRAIN AUDIENCES TO APPRECIATE ARTISTIC BALLET PRODUCTIONS

Adolph Bolm, the Russian ballet master, says the moving

Adolph Bolm, the Russian ballet master, says the moving picture has done more for the art of dance representations in America than anything else.

"Audiences accustomed to attending motion pictures have learned to observe closely," said Mr. Bolm. "They really know what they see. Then, too, they are used to seeing without listening and so can concentrate visually far better than if they were only used to theatrical performances. This means they can 'get,' as you Americans say, the most complex ballet presentations.

"You have to know how to watch closely to see all there is to see in a modern ballet divertissement, while every little movement as well as every shade of color has a meaning, it all synchronizes into one harmonious whole. The real ballet feature is just as different from the imitation interpretative dancing as a beautiful painting differs from a cheap chromo.

"Then there are the fine orchestras in the moving picture theaters of the larger cities. These make it possible to play

the most difficult music and to do it with understanding."
Mr. Bolm is credited with starting the movement for ballet features in the better moving picture theaters when he interested Hugo Riesenfeld to put on some of his productions at the Rialto and Rivoli theaters in New York. Now Chicago is to have the benefit of his experience there, and is seeing some entirely new productions especially planned for McVicker's Theater.

HELMA'S World-Famed Swedish Facial and Hair Treatments

Turn you out bright and brilliant

Especially equipped to cater to the artist

Perfect Marcel Wave 50c. Exceptional Manieuring 50c.

Mud Pack \$1.50

LITTLE BEAUTY SHOP 2014 Proceedings of the process of th LITTLE BEAUTY SHOP, 2116 Broadway, N. Y.

pagnole ... net
pagnole ... net
FRITZ KREISLER, Polichinelle, Serenade .net
BAINBRIDGE CRIST, Intermezzo.
I. BERGE, Chant Lyrique.....
NERUDA-GILMAN, Berceuse Slave...
PAUL JUON, Chant d'Amour...
Elegie
Valsette
Chant du Berceau.
Humoresaue Humoresque
RAOUL VIDAS, Village Dance...
F. VON BLON, Meditation (Urbelo)...
MAX-BRUCH, Song of Spring, 2 violins
and piano (harmonium ad lib)... 1.50

Order from your local dealer

CARL FISCHER Cooper New York 380-362 Boston 5. Wabash Chicago

## WHERE THEY ARE TO BE

From November 30 to December 14

Alcock, Merie: Canton, Ohio, Dec. 5.

Alda, Frances: Providence, R. I., Dec. 3. American Singers' Quartet: Stamford, Conn., Dec. 11.

Arden, Cecil:
Philadelphia, Pa., Dec. 6
Yonkers, N. Y., Dec. 12.

Bachaus, Wilhelm:
Bedford, Eng., Dec. 1.
Bradford, Eng., Dec. 5.
Edinburgh, Scotland, Dec. 9.
Dundee, Scotland, Dec. 11,
Glasgow, Scotland, Dec. 13.

Barclay, John:
Boston, Mass., Dec. 4.
Brooklyn, N. Y., Dec. 5.

Barrere, George: Lancaster, Pa., Dec. 5.

Bauer, Harold: Spartanburg, S. C., Dec. 11.

Berúmen, Ernesto:
Port Huron, Mich., Dec. 1.
Bryarf, Ohio, Dec. 4.
Coldwater, Mich., Dec. 5.
Anderson, Ind., Dec. 7.
Kokoma, Ind., Dec. 8.
Galion, Ohio, Dec. 11.

Bock, Helen: Philadelphia, Pa., Dec. 11. Bonner, Elizabeth: Washington, D. C., Dec. 11.

Bori, Lucrezia: Maplewood, N. J., Dec. 12.

Braslau, Sophie:
Minneapolis, Minn., Dec. 5.
Brooklyn, N. Y., Dec. 12.

Calvé, Emma: St. Louis, Mo., Nov. 30. Springfield, Mo., Dec. 4. Fort Worth, Texas, Dec. 11.

Case, Anna: Winnipeg, Can., Dec. 5. Claussen, Julia: Baltimore, Md., Dec. 5.

Cortot, Alfred: Cortot, Alfred:
Harrisburg, Pa., Nov. 30.
Brooklyn, N. Y., Dec. 3.
Ann Arbor, Mich., Dec. 4.
Cincinnati, Ohio, Dec. 8-9.
Akron, Ohio, Dec. 12.
Cleveland, Ohio, Dec. 13.

Criterion Male Quartet: Springfield, Mo., Nov. 30 Kansas City, Mo., Dec. 1. Omaha, Neb., Dec. 4. Marion, Ill., Dec. 8.

D'Alvarez, Marguerite: Portland, Ore., Dec. 7. Victoria, B. C., Dec. 11. Vancouver, B. C., Dec. 12.

Dux, Claire:

Montgomery, Ala., Dec. 4.
Greensboro, N. C., Dec. 6.

Elshuco Trio: Hartford, Conn., Dec. 6.

Erza, Bertha: Grand Rapids, Mich., Dec. 1. Farnam, Lynnwood: Cincinnati, Ohio, Dec. 13.

Cincinnati, Ohio, Dec. 13.

Farrar, Geraldine:
Columbus, Ohio, Dec. 1.
Washington, Pa., Dec. 2.
Johnstown, Pa., Dec. 4.
Altoona, Pa., Dec. 5.
Washington, D. C., Dec. 7.
Baltimore, Md., Dec. 8.
Montclair, N. J., Dec. 11.

Flonzaley Quartet: Milwaukce, Wis., Dec. 3. Madison, Wis., Dec. 4. Winona, Minn., Dec. 5. Webster City, Iowa, Dec. 7.

Friedman, Ignaz:
Stuttgart, Germany, Dec. 2.
Frankfurt, Germany, Dec. 4.
München, Germany, Dec. 5.
Barcelona, Spain, Dec. 10.
Valencia, Spain, Dec. 10.
Madrid, Spain, Dec. 12.
Seville, Spain, Dec. 14.

Gabrilowitsch, Ossip: Washington, D. C., Dec. 7. Gadski, Johanna:
Fresno, Cal., Dec. 4.
Los Angeles, Cal., Dec. 12.

Gerhardt, Elena:
Baltimore, Md., Dec. 1.
Des Moines, Iowa, Dec. 12.

Harvard, Sue: Rochester, N. Y., Dec. 5. Hayden, Ethel: Newark, N. J., Dec. 7.

Heifetz, Jascha: Pittsburgh, Pa., Nov. 30. Waterbury, Conn., Dec. 7. Wellesley, Mass., Dec. 11. Philadelphia, Pa., Dec. 13.

Philadeipnia, Par. By Hempel, Frieda:
Baltimore, Md., Nov. 30.
Brooklyn, N. Y., Dec. 1.
Boston, Mass., Dec. 3.
Syracuse, N. Y., Dec. 5.
Cumberland, Md., Dec. 11.
Washington, D. C., Dec. 14.

Washington, D. C., Dec. 14.

Hess, Myra:
Surbiton, Eng., Nov. 30.
Leeds, Eng., Dec. 2.
Bangor, Eng., Dec. 6.
London, Eng., Dec. 10-11.
Liverpool, Eng., Dec. 12.
Hinshaw's Cosi Fan Tutte
Company:
Fostoria, Ohio, Dec. 4.
Findlay, Ohio, Dec. 5.
Columbus, Ohio, Dec. 7.
Auburn, N. Y., Dec. 11.
Kingston, Ont., Dec. 13.

Hinshaw's Cox and Box

Inshaw's Lox and Box
Company:
Morristown, Tenn., Nov. 30.
Clemson College, S. C., Dec. 2.
Lenoir, N. C., Dec. 4.
Greenville, S. C., Dec. 5.
Anderson, S. C., Dec. 6.
Plant City, Fla., Dec. 8.
Winter Park, Fla., Dec. 9.
Dothan, Ala., Dec. 11.

Hinshaw's Impresario Com-

pany:
Kewanee, Ill., Nov. 30.
Champaign, Ill., Dec. 1.
Chicago, Ill., Dec. 2.
Oshkosh, Wis., Dec. 5.
Escanaba, Mich., Dec. 7.
Milwaukee, Wis., Dec. 9.
Menominee, Mich., Dec. 91.

Homer, Louise: Boston, Mass., Dec. 14.

Horvath, Cecile de: Chambersburg, Pa., Dec. 8. Howell, Dicie:
Johnson City, Dec. 3.
Omaha, Neb., Dec. 7.

Huberman, Bronislaw: Harrisburg, Pa., Dec. 14.

Hudson, Byron: Montclair, N. J., Dec. 14.

Hutcheson, Ernest: Boston, Mass., Dec. 2.

Johnson, Edward: Chicago, Ill., Dec. 12. Karle, Theo: Fulton, Mo., Dec. 7.

Kindler, Hans: Buffalo, N. Y., Dec. 12. Kline, Olive: Springfield, Ill., Dec. 8.

Springfield, III., Dec. c.

Koneeny, Joseph:
Carroll, Ia., Dec. 4,
Columbus, Neb., Dec. 6,
Lexington, Neb., Dec. 8,
Cheyenne, Wyo., Dec. 11,
Sterling, Colo., Dec. 12,
Ft. Morgan, Colo., Dec. 13,
Ft. Collins, Colo., Dec. 14.

Land, Harold: Montclair, N. J., Dec. 3. Montelair, N. J., Dec. 3.

Lashanska, Hulda:
Cleveland, Ohio, Dec. 4.
Amherst, Mass., Dec. 8.
Richmond, Va., Dec. 11.

Letz Quartet:

Birmingham, Pa., Nov. 30.

Brooklyn, N. Y., Dec. 4.

Levitzki, Mischa: Chicago, Ill., Dec. 10. Sayannah, Ga., Dec. 12. McCormack, John: Buffalo, N. Y., Nov. 30,

Macbeth, Florence: Waco, Texas, Nov. 29. Port Arthur. Texas, Dec. 1. MacNevin, Evelyn:

m, Ont., Dec

Maier, Guy: Claremont, Cal., Dec. 1. Lawrence, Kans., Dec. 3. Kansas City, Kans., Dec. 6. Topeka, Kans., Dec. 8. St. Joseph, Mo., Dec. 11. Cedar Falls, Iowa, Dec. 12.

Manen, Juan: Amsterdam, Holland, Dec. 10,

Milligan, Harold: Williamsport, Pa., Nov. 30. Waynesboro, Pa., Dec. 1. Washington, D. C., Dec. 12.

Mills, Walter: Pittsburgh, Pa., Dec. 1. Moiseiwitsch, Benno: Chicago, Ill., Dec. 1-2. Omaha, Neb., Dec. 8. Lincoln, Neb., Dec. 11. St. Paul, Minn., Dec. 14.

Murphy, Lambert: Springfield, Ill., Dec. 8. Nevin, Olive: Waynesboro, Pa., Dec. 1. Washington, D. C., Dec. 12.

New York String Quartet: Chattanooga, Tenn., Dec. 11. Athens, Ga., Dec. 12.

Athens,
Ney, Elly:
Norman, Okla., Dec. 5.
Albuquerque, N. M., Dec. 8.
Francisco, Cal., Dec. 12.

Patterson, Idelle: Lancaster, Pa., Dec. 5. Lancaster, Pa., Dec. 5.

Pattison, Lee:
Claremont, Cal., Dec. 1.
Lawrence, Kans., Dec. 3.
Kansas City, Kans., Dec. 6.
Topeka, Kans., Dec. 8.
St Joreph. Mo., Dec. 11.
Cedai Falls, Iowa, Dec. 12.

Patton, Fred: Toledo, Ohio, Dec. 5. Toledo, Ohio, Dec. o.
Philadelphia Orchestra:

Baltimore, Md., Dec. 6.

Potter, Mary:
East Orange, N. J., Dec. 13.

Rachmaninoff, Sergei:
Detroit, Mich., Nov. 30.
Detroit, Mich., Dec. 1.
Erie, Pa., Dec. 4.
Buffalo, N. Y., Dec. 5.
Pittsburgh, Pa., Dec. 6.
Indianapolis, Ind., Dec. 10.
Louisville, Ky., Dec. 11.
Terre Haute, Ind., Dec. 12.
Sc. Louis, Mo., Dec. 13.
Dayton, Ohio, Dec. 14.

Rogers, Mr. and Mrs. Fran-Englewood, N. J., Dec. 11.

ot. Denis, Ruth:
Oklahoma City, Okla., Nov. 30.
St. Louis, Mo., Dec. 2.
Indianapolis, Ind., Dec. 4.
Nashville, Tenn., Dec. 6.
Louisville, Ky., Dec. 7.
Peoria, Ill., Dec. 9.
Kokuk, Ia., Dec. 11.
Davenport, Ia., Dec. 12-13.
Omaha, Ncb., Dec. 14.

Omaha, Neb., Dec. 4.

Samaroff, Olga:

Pittsburgh, Pa., Dec. 4.

New Haven, Conn., Dec. 6.

Cambridge, Mass., Dec. 7.

Boston, Mass., Dec. 8.9.

Providence, R. I., Dec. 12.

Schelling, Ernest: Washington, D. C., Dec. 5. Atlanta, Ga., Dec. 7. Boston, Mass., Dec. 11.

Schipa, Tito: Havana, Cuba., Dec. 2, 4, 6. Schumann Heink, Ernestine: Marion, Ind., Dec. 1. Cleveland, Ohio, Dec. 11.

Cleveland, Ohio, Dec. 11.

Shawn, Ted:
Oklahoma City, Okla., Nov. 30.
St. Louis, Mo., Dec. 2.
Indianapolis, Ind., Dec. 4.
Nashville, Tenn., Dec. 6.
Louisville, Ky., Dec. 7.
Feoria, Ill., Dec. 9.
Keokuk, Ia., Dec. 11.
Davenport, Ia., Dec. 12-13.
Omaha, Neb. Dec. 14.

Shepherd, Betsy Lane: Wilkes-Barre, Pa., Dec. 4.

Spalding, Albert: Lynchburg, Va., Dec. 5. Sundelius, Marie: Brooklyn, N. Y., Dec. 9.

Telmanyi, Emil: Los Angeles, Cal., Nov. 30.

Los Angeles, Cal., Nor Thibaud, Jacques: Pittsburgh, Pa., Dec. 4. Beaver Falls, Pa., Dec. 1thaca, N. Y., Dec. 8, Macon, Ga., Dec. 14.

Macon, Ga., Dec. 17.

Van Emden, Harriet:
Müchen, Germany, Dec. 3.
Cologne, Germany, Dec. 6.
Stuttgart, Germany, Dec. 9.
Frankford, Germany, Dec. 11.

Vreeland, Jeannette: Springfield, Mass., Dec. 4. Providence, R. I., Dec. 8.

Wiederhold, Albert: Port Chester, N. Y., Dec. 10.

Willeke, Willem: Pittsburgh, Pa., Dec. 1. Wolle, Dr. J. Fred: Wilmington, Del., Dec. 3. Wylie, William: Newark, Ohio, Nov. 30,

Zanelli, Renato: Providence, R. I., Dec. 3.

# MEMPHIS MUSICAL ACTIVITIES

Memphis, Tenn., November 10.—Sergei Klibansky, noted voice teacher of New York, has closed a successful master class. Mr. Klibansky found much talent in Memphis, and after an exciting contest, scholarships were given to two of the gifted young singers—Mrs. Garner Strickland and Leonora Nuvolini. Mrs. Strickland appeared on a Beethoven Club program and completely captivated the large audience. Mr. Klibansky will return in the early spring for a six weeks' class.

BEETHOVEN CLUB TENDERS LUNCHEON TO WINNING TEAM. More than one hundred and fifty members of the Beethoven Club and their guests greeted the winning team of the "Musical Staff Campaign," Mary O'Callaghan chairman, when an elaborate luncheon was given at the Hotel Gayoso. Mrs. R. F. LeCraix was chairman of decorations. An interesting program, arranged by Mrs. D. L. Griffith, was given. Harry Bruton, tenor, a newcomer to local music circles, gave several selections, accompanied by Mrs. Arthur Bower. Mrs. Iver Schmidt, whose contralto voice is one of beauty and sweetness, was a source of keen satisfaction.

Gadski Tour a Great Success

Johanna Gadski's coast to coast concert tour is proving to be one success after another, many return dates being demanded for this season. A recent triumph was on November 25, when she appeared in the Civic Auditorium, San Francisco, and was given an ovation by an audience of 5,000. Eleven encores were given before Mme. Gadski could satisfy her listeners.

Mrs. Garner Strickland was her accompanist. Helen Smith, a talented young singer, gave a group of songs, accompanied by Celine Wright. Mrs. Clyde Parke, Mrs. R. H. Fagin, Mary O'Callaghan and Lois Maer were given a year's membership in the club for their untiring efforts during the membership drive.

BEETHOVEN CLUB'S INITIAL MATINEE RECITAL.

Beethoven Club's Initial Matinee Recital.

The initial matinee recital of the Beethoven Club, Mrs. J. F. Hill, president, was given October 28 at the Goodwyn Institute. Mrs. W. A. Bickford, chairman for the year, and Mrs. A. Adams, chairman for October, arranged a delightful miscellaneous program. Two out-of-town guests were heard. Margarie Branchingham, of Birmingham, gave the Third Norse sonata of MacDowell, and Dorothy Friedel (a former Memphis girl), of Chicago, was heard in two harp selections. Mrs. Garner Strickland, scholarship pupil of Sergei Klibansky, who was in fine voice, sang two charming numbers, accompanied by Mrs. Limeford Mason. Another scholarship pupil is Lois Maer, an exceptionally talented young piano pupil of Mrs. Mary Bolling-Chapman. She gave a creditable performance of Schumann's A minor concerto, with Jénnie De Shazo at the second piano. A piano solo, beautifully played by Mary O'Callaghan; three numbers by Walter E. Moore, tenor, and an aria from Aida, well sung by Lillian Cunny, completed the program.

Theodor Bohlmann School of Music Notes.

THEODOR BOHLMANN SCHOOL OF MUSIC NOTES.

Theodor Bohlmann School of Music Notes.

Linnie MacCollins, another of the talented members of the Theodor Bohlmann School of Music, won the scholarship which is awarded annually for piano.

Theodor Bohlmann gave a recital October 24 at Senatobia, Miss., before an appreciative and enthusiastic audience. Andre Polah, violinist, who recently joined the staff of the Theodor Bohlmann School of Music, gave a recital in the ballroom of the Chisca Hotel, October 27, assisted by Mrs. Arthur Bower.

J. V. D.

# JOSIAH ZURO

THE ZURO Director of COMPANY COACHING TEACHING TEACHING TO THE AVE., N. Y. City

# THE HUBBARD STUDIOS OF VOCAL INSTRUCTION

ARTHUR J. HUBBARD

VINCENT V. HUBBARD

NEW YORK (Mr. Vincent V. Bubbard on Mondays): 897-868 Carnegie Hali

# GILL Lyric Soprano IRGINIA

"A Voice of Distinctive Charm" Now Booking for Season 1922-1923 CONCERT-ORATORIO-OPERA

Address: 1014 Division Street

The Cleheland Institute of Qusic ERNEST BLOCH, Musical Director 2827 EUCLID AVE., CLEVELAND, OHIO Mrs. Franklyn B. Sanders, Executive Director

# SCHOEN-RENE

Master Classes in New York: Oct. 18-May 15

Only a very limited number of talented singers accepted. "The Harding," 203-7 West 54th Street, New York Telephone: Circle 2500

# CONSTANTINO

Vocal instruction and repertoire; Opera and Songs, Italian, French and English.

Studio 853 Carnegie Hall, New York City. Appointments by mail only.



# CAMERON McLEAN

Celebrated Scottish Baritone -Scottish Classical Folk Songs and English Ballads

also Concert Programme of "SACRED MUSIC" for church Organizations gement: W. H. C. Burnett, 626 Ford Building Betroit, Mich.

# APALARD

"A master of vocal art and a coach and accompanist for artists."

The Season of 1922-23 marks the Eighth Year of the Papalardo Vocal Art Studios, well known both here and abroad.

Maestro Papalardo has also conducted opera in Florence, San Remo, Reggio Emilia, Novi Ligure, Cagliari, Sassari, Italy; Odessa, Russia; Rio Janeiro, San Paulo, Brazil; New York City, and twice on tour in the United States of America.

STUDIOS: 315 West 98th Street

**New York City** Telephone, Marble 1573



# DUX AND THIBAUD HEAD THE WEEK'S LIST OF CHICAGO RECITAL GIVERS

Isa Kremer Makes Initial Bow Here-Cav. Fernando Villa Pleases-Musicians' Club of Women Give Program-Edna Sollitts Presents Mary McCormic-The Beethoven Trio in an Interesting Program-Orchestra's Literary Program Proves Unique

Chicago, November 25.—With the competition of grand opera at the Auditorium one would think that Sunday recreats would be less numerous, but judging by last Sunday, opera or no opera, the Sabbath is the busiest day of the week with concert-givers. The lack of music halls necessitates the rental of theaters which are given during the balance of the week to quite different attractions than those they harbor on Sunday afternoon. Of the many concerts scheduled for last Sunday the most important were the one of Claire Dux, soprano, who appeared at Orchestra Hall at a benefit for the St. Joseph Hospital; the first appearance this season of Jacques Thibaud in violin recital, at which he was assisted by Silvio Scionti, pianist, at the Studebaker Theater, and Pansy Jacobs Liberfarb, a professional student from the Maurice Rosenfeld studios, who made on this occasion her public debut.

CLABE DUX.

CLAIRE DUX.

This young woman has taken Chicago by storm, as whenever she appears in recital a big house is always on hand. She has already appeared in Chicago several times this season and on each occasion has impressed most favorably. Miss Dux's program was well chosen and beautifully sung.

JACQUES THIBAUB An aristocrat of the violin displayed once more his refined and fluent technic, his delicacy of tone, his superfunctional musicianship in the Brahms sonata in G major, in which he had the able assistance of Silvio Scionti.

had the able assistance of Silvio Scionti.

Isa Kremer in Recital.

A very interesting singer, advertised as an international balladist, made her first bow to the Chicago public under the local direction of Wessels and Voegeli on Tuesday evening. November 21. Isa Kremer is the name of the newcomer. Her countrymen must have heard of her as one of the leading singers in Russia, where, if memory serves right, she sang Mimi in La Boheme and later appeared as a balladist in song similar to those she presented here. If it were only for the novelties she inscribed on her pro-

# FRANCESCO DADDI Of Chicago Opera Association

Specialist in Voice Placing and Coaching for Opera, Stage and Recital Studio: 720 Fine Arts Building Chicago, Ill.



# **Bush Conservatory**

CHICAGO

KEHNETH M. BRADLEY EBOA Vice-President EDWARD H. SCHWENERS

An institution of National leading to Certificates, Diplom

MUSIC Expression

MUSIC

Daneling

Normal Courses in these subjects and PUBLIC ECHOOL MUSIC

The greatest feating over assembled in any American testifetion of

Nusic and the Kindred Aris, including over 55 artists, many of lines

attents reputation. Special amountments is made of the exclusive

control of the state of the state of the exclusive

Applications accepted NOW,

BRUNO STEENDEL, Tamous cellist, for twenty-five years soloist with

Chicage Stymboury Ordestia, Edgar A. Nolson, Dean.

For training of exceptionally advanced students of Plane. Voice.

Violia and Composition. Write for further information.

FINE DORMITORIES FOR STUDENTS

Only Conservatory in Chicago maintaining extensive dormitories for

men and women students. Excellent equiposest. Make Reservations

NOW.

NEXT TERMS OPENS NOVEMBER 18th

NEXT TERM OPENS NOVEMBER 18th for entaing and full information (mentioning your o study) to M. C. JONES, Begistrar, \$39 North Dearborn Street, Chicago, Ill.

# **AURELIA ARIMONDI** TTORIO ARIMONDI

Leading Basso Chicago Opera Association and all the Principal Theatres of the world ing for Op

Studio: 612 Fine Arts Building

Chicago

Chicago Musical College

PERACOC VERA-KAPLUN

# HERMAN DEVRIES

MRS. HERMAN DEVRIES ASSOCIATE VOCAL INSTRUCTOR
Studios: 518-528 Pine Arts Building Chicago, Ill.

gram, Miss Kremer would be well worth while listening to, but she also knows how to put over the songs in a manner quite her own and so pleased were her listeners that already a return engagement has been announced for Sunday afternoon, December 17. Isa Kremer is a big personality, a clever woman who uses her eyes and hands as well as her voice which she colors to fit the text of her songs—now dramatic, other times comical, sometimes tender and very often humorous. She scored heavily and justly so. CAV. FERNANDO VILLA

CAV. FERNANDO VILLA

A sparse but enthusiastic audience greeted Cav. Fernando Villa, tenor, at Orchestra Hall, Wednesday evening, November 22. He had the assistance of Ettore Gorjux at the piano as both soloist and accompanist. The writer heard the last five numbers of the splendid program arranged in which Sig. Villa gave a very good account of himself. He brings a strong personality, a good school and the attribute of youth, and is to be found in the artist class with strong claims for recognition in America, at least in concert. His voice, a limpid lyric tenor—in a measure robusto—has good range and much beauty and power; he has verve and aplomb in every sense and he delivered all his numbers in the Italian tongue, but nevertheless very enjoyable. He answered many encores. It was unfortunate that many more did not hear him. Signor Gorjux proved not only a fine pianist, but equally as fine an accompanist. an accompanist.

MUSICIANS' CLUB OF WOMEN

The Musicians' Club of Women presented a program on Monday afternoon, November 20, at the Fine Arts Recital Hall, by Norma Altermatt, Dorothy Herman Blum, Frederica Gerhardt Downing, Isabel Ebert, Agnes Lapham and Lillian Pringle.

FIRST OF EDNA RICHOLSON SOLLITT'S SERIES

To open her series this season, Edna Richolson Sollitt presented Mary McCormic, soprano of the Chicago Opera Association, in concert at Kimball Hall last Tuesday evening before a large gathering. Mrs. Sollitt's next concert will be given on December 12 by the Zoellner String Quartet to be followed by the third and last one on January 30, when Maurice Dumesnil and Mrs. Sollitt will give a two-piano recital.

ELSE HARTHAN ARENDT PUPILS HEARD

ELSE HARTHAN ARENDT PUPILS HEARD.

Pupils from the class of Else Harthan Arendt, the well known soprano and vocal teacher, assisted on the program of piano and violin compositions presented by pupils of the ensemble class of the Sherwood Music School, Tuesday evening, November 21. They included Katheryn Llewellyn and LeRoy Hamp, who reflected the excellent training received in Mme. Arendt's hands. The ensemble pupils taking part were Ruth Goetz, Louise Rankin, Koempel Koehler, Gwendollyn Llewellyn, Doris Essig and Ruth Paguin, all of whom are a credit to the school in which they are being taught

THE BEETHOVEN TRIO AT LYON & HEALY HALL.

The Beethoven Trio furnished the program this week in the regular artists' series at Lyon & Healy Hall, playing the Beethoven B flat minor trio, Faure's Pavane, Goosens' The Water Wheel, Grainger's Irish Tune from County Derry, Glazounoff's Autumn and Arensky's D minor trio.

# VITTORIO TREVISAN

of Chicago Opera Associ

CHICAGO, ILL

# NICOL

Basso for twelve consecutive seasons with Chicago Opera Co., now free to accept dates.

Address: AMERICAN EXPRESS, PARIS, FRANCE

# Jessie CHRISTIAN

Soprano Management: Harrisen & Harshbarger 1717 Kimball Bidg., Chicage, Ill.

# HERBERT GOULD

BASSO Management Barrison & Barshbarger 1717 Kimbali Bidg. Chicago, Ili.

# GUSTAF HOLMQUIST

Private Address: 1430 Argle Street
Address Bush Conservatory, 839 North Dearborn Ava., Chicago

# EDGAR NELSON Piano and Organ Instruction

BUSH CONSERVATORY 839 North Dearborn Street, Chicago

# ALEXANDER RAAB

Pianist
RATHAUS STR. 20, VIENNA, AUSTRIA

### // ARSHALL World's Famous Tenor MANAGEMENT: HARRISONAND HARSHBARGER

1717 KIMBALL BUILDING, CHICAGO, ILL.

In these numbers it set forth some beautiful ensemble playing and greatly delighted the large audiences.

A BUSY STULTS PUPIL

Among other pupils from Walter Allen Stults' class at the Northwestern University who are doing things before the public, is the baritone, Benn Carswell, who has just filled a most successful engagement at the Pantheon Theater. He featured Huhn's Invictus to the evident delight of large audiences.

MAE GRAVES ATKINS' PUPILS IN RECITAL

A number of pupils of Mae Graves Atkins were heard in recital November 23, at the Bush Conservatory Recital Hall. Those taking part were Roberta Van Gilder, Emma Kosanke, Alice Cunradi, Alex Foster, Dorothy Neill, Margaret Bunt, Reuben Emerson, Nell Campbell Anderson, Genevieve Dunn, Eric Elkstrom, Florence Ruden, Elsie Miller, Lucy Schoff Hess, Vilas Johnson and Helen Smith, each of whom showed the results of fine training and their work was a credit to their widely known and able mentor.

WALTER SPRY'S ANNUAL RECITAL

Walter Spry, pianist and teacher, will give his annual Chicago recital on Sunday afternoon, December 17, at the Playhouse. Besides compositions by Bach, Beethoven, Brahms, Schumann, Schubert, Chopin and Liszt, Mr. Spry will play a number from a piano suite dedicated to him by C. W. Lemont, and also present for the first time three recent publications of his own.

HANNA BUTLER AND HER PUPILS IN DEMAND

Hanna Butler, Chicago soprano, met with the hearty approval of her listeners when appearing in concert Sunday evening, November 19, at the Evanston Hotel.

A number of Mrs. Butler's pupils are active in the professional field, among whom may be mentioned Margaret Kane, who sang at the Northwestern University last week; Frances Hunter, who sang recently for the Chicago Women's Club and has made several appearances in Kankakee, (III.); Dorothy Greathouse, who sang in concert at Chicago Heights, November 11, was soloist at the People's Church on November 19, and will give a concert at the Chicago Beach Hotel on November 26.

AN ARTHUR BURTON PUPIL IN RECITAL

AN ARTHUR BURTON PUPIL IN RECITAL
Charles Young, tenor, an artist student of that well
known vocal authority, Arthur Burton, divided the program at the Chicago Beach Hotel, Sunday evening, November 19. Mr. Young sang numbers by Handel, Tosti, Sibella,
Veracini, James Dunn, Granville English and Philleo, besides taking part in a duet from Il Trovatore and one by
Hawthorne.

FREDERIK FREDERIKSEN STUDENTS TO PLAY

Eugene Barkow, artist student of Frederik Frederiksen, played November 15 at Milwaukee (Wis.) the following program: Sonata for violin and piano by Cole, Spanish symphony by Lalo, waltz by Brahms-Hochstein, Souvenir Poetique Fibirle and La Chasse by Cartier-Kreisler. Master Sam Porgeo, another student, played last Saturday at Lyon & Healy Hall the Wieniawski violin concerto (first movement), and The Bee by Schubert as an encore.

FORMAL OPENING OF BOLM SCHOOL

The many friends and patrons of the Adolph Bolm School of the Dance will have an opportunity to view the school and its complete equipment at a tea to be given December 10 from four until seven. At about five o'clock there will be a short program especially arranged by Mr. Rolm

HERBERT GOULD BUSY
Herbert Gould sang at Battle Creek, November 22, with
reat success. Appearing on the same program was Jacques
ordon, concert master. Mr. Gould is scheduled for a
ble in The Girl of the Golden West which will be produced
y the opera company early in December.

ORCHESTRA'S LITERARY PROGRAM

ORCHESTRA'S LITERARY PROGRAM

Always with an eye to creating new interest in orchestral programs and the desire to present new works or old ones in a novel way. Conductor Frederick Stock has conceived the idea of "literary" programs, a series of which he will offer this season. These "literary" programs comprise music inspired by eminent author's works, and the first of these was given this week and the author represented was Shakespeare. In his scheme of music-making Conductor Stock used the following: the overture to Nicolai's The Merry Wives of Windsor, two movements from Mendelssohn's Midsummer Night's Dream, Strauss' tone poem Macbeth, Berlioz' King Lear overture and one movement from his Romeo and Juliet symphony, and Tschaikowsky's

THOMAS MACBURNEY Full Stage Experience VOICE
Each Week
608-609 Fine Arts Building, Chicago Phone, Wabash 8889

#### **EDWARD** COLLINS

CHICAGO MUSICAL COLLEGE Exclusive Management: Falcher & Bohan, McCormick BMg., Chicago

WALTER SPRY

Columbia School of Music

Chicag

BRODSKY

TENOR
Management Samuel D. Selwitz
1512 S. Trumbuil Ave., Chicago
4392 Mai

**ALMORES** 

**VOCAL STUDIOS** 

906 Kimball Hall Chicago

Romeo and Juliet overture fantasia. Music contrasted in this way is bound to shine in a new light, and while some of the compositions presented new interest, others proved more tedious. Nevertheless, it is a novel arrangement and when each number is as well delivered as on this occasion by the Chicago Symphony Orchestra it is a matter for much enjoyment. It will be interesting to follow this new series of orchestral programs.

GUNN SCHOOL NOTES.

A program was given recently at the Lake Shore Drive Recital Hall by Esther Linder, pianist, and Stuart Barker, baritone. Miss Linder, whose pianistic ability excited the admiration of the Chicago critics on the occasion of her recital last season in Cohen's Grand Opera House played with especial success the prelude and chorale by Franck, the etude caprice by Dohnanyi and the slow movement from MacDowell's third sonata.

FROM LOUISE ST. JOHN WESTERVELT'S STUDIO.

Geraldine Rhoads, contralto, gave a program at the Ravenswood Women's Club on October 23, and on November 12 divided the program of the Twilight Musicale at the Edgewater Beach Hotel. On December 5 she is to sing for the Glen Ellyn Women's Club, sharing the afternoon program with Marion Capps, and on December 7 she will be one of the soloists at the musicale given by the Mi Phi Epsilon Sorority at Edgewater Beach Hotel. Miss Rhoads is a pupil of Louise St. John Westervelt, as is also Miss Capps.

The concerts that have been given by the Chicago Musical College on Saturday evenings in the Recital Hall, Steinway Hall, have been changed to Friday evening. The concert given last Friday evening was presented by advanced students in the piano, violin and vocal departments.

Felix Borowski lectured on the "Development of Musical Notation" at the Chicago Musical College on Saturday morning.

The next concert by young artists of the Chicago Musical College will be given in Orchestra Hall, December 1.

MUSICAL NEWS ITEMS

Musical News Items

Karl Buren Stein announces the engagement of his pupil, William Schwartz, tenor, to sing the leading role in The Bartered Bride, by Smetana, at Woods Theater, in January. Mme. Antoinette LeBrun successfully presented her advanced pupils at Lyon & Healy Hall, Wednesday evening, November 22. Those heard were Stavro Chiapi, baritone; Lynne Roehl, contralto, and Ruth Costello, soprano, all of whom evidenced marked advancement over former appearances. Mme. LeBrun was at the piano.

Mr. and Mrs. Karl Buren Stein presented their pupils at Kimball Hall, November 23, to a capacity audience in the opera bouffe, Sleeping Queen, and comedy, Untangling Tony. The students, both vocal and oral, evinced good talent and stage training.

Jeannette Cox.

#### An Evening for Florence Leonard

Edith Beardsley and Esther Morris Washburn will give an evening on December 5, at their resident studio, 253 West 91st street, for Florence Leonard, of Philadelphia, who is president of the Breithaupt Association of America. All teachers interested in the work are cordially invited

# Ritter and Bingey Booked for Atlantic City

A very varied program has been arranged for the concert to be given in the Vernon Room of the Haddon Hall Hotel, Atlantic City, N. J., on the evening of December 4. Those participating in the program will be Nora Lucia Ritter and Mattie B. Bingey, sopranos; Ruth Turner and William Schwartz, pianists; Roy Comfort, violinist, and Marsden Brooks, cellist.

# Bauer Arrives Soon

Harold Bauer will arrive in New York on December 2 on S. S. Aquitania after a nine months tour of Europe and the British Isles. Mr. Bauer's first New York appearance will be December 17 at Carnegie Hall in joint recital with Felix Salmond, cellist.

# Münz to Give Second New York Recital

Due to the extraordinary success attained by Mieczyslaw Münz at his debut recital at Aeolian Hall, New York, on Munz at his debut recital at Aeonan Hali, New Tolk, on October 20, the young Polish pianist is making a second appearance in the same hall on December 7, playing an entirely different program, which will include compositions by Brahms, Beethoven, Debussy and Chopin.

# CHICAGO HEARS REVIVAL OF PARSIFAL, SUNG IN GERMAN

Conductor Panizza Wins New Laurels, with Lamont and Van Gordon the Vocal Stars-Raisa a Superb Tosca, Ably Seconded by Crimi as Cavaradossi-Louise Homer an Admirable Guest Artist in Revival of Trovatore-Other Offerings of the Week

PARSIFAL, NOVEMBER 19.

Chicago, November 25.—After being taken out of the regular repertory of the Chicago Opera, Parsifal (sung in German) was revived on Sunday afternoon. This festival play is generally a bore for operagoers, but when given such an illuminating reading as that offered by the new conductor, Hector Panizza, it shone under a new light. Panizza has conducted the opera many times abroad; he knows all the beauties contained in that Wagnerian score and he brought them out beautifully. His reading places him among the famous conductors of the day. He is a poetic, yet virile conductor; he uses his orchestra as an instrument that must obey his broad mind; he gets from it dynamics of huge force when necessity demands, while at other times exquisite pianissimo and mezza-forte accompaniment caress the ear of the listener and help the singers give to the music all the nuances demanded by the composer. The Chicago critics, as well as the public, gave way to their enthusiasm in favor of the conductor's conception of La Boheme. The most conservative among the critics waited until after the performance of Parsifal to allow their pens to transmit to the musical world the respect and admiration they now feel towards Panizza. He is a giant of the baton; a very deep and serious musician, a man who understands the voice and who does not believe in cheap theatrical effects. From now on he may be looked upon as a big figure in the musical life of America and will be a very potent factor in the success of the Chicago Civic Opera Company.

Forrest Lamont was entrusted with the difficult role of Parsifal. In years gone by Lamont has always been, looked upon as a very versatile artist, a routined tenor, but few among his most sanguine admirers thought he had in him the stuff with which are made big artists, so his interpretation and singing of Parsifal came as a big surprise. This American tenor has risen steadily and slowly. He has worked assiduously to better himself, and though many German tenors have been heard on t

Titurel, his rich basso voice being heard to fine advantage, and he sang the intricate music true to pitch. Edouard Cotreuil was surprisingly fine as Gurnemanz, not so much because of his singing with great dignity and beauty of tone as for his impeccable diction and enunciation of the German text—a language totally foreign to the French basso. William Beck, a Wagnerian singer par excellence, knows all the traditions as revealed by his Klingsor, which left nothing to be desired, and many regretted that in order to shorten the opera, among the many cuts was included the Klingsor aria.

Cyrena Van Gordon was the Kundry—a very difficult

Cyrena Van Gordon was the Kundry—a very difficult part considering the demands that it makes on the voice. In the first act, as the faithful servant of the Grail and its knights, she made her beautiful and handsome figure look as hideous as possible, and this made more attractive her appearance in the Klingsor gardens. As the interpreter of the Dr. Jekyll and Mr. Hyde role of the consecrational stage festival play, she showed great versatility in living a two-fold existence and in making the roles so divergent as to voice and action as to deserve highest praise. For those who believe that a critic must look as much to the defects of a performance as to its qualities, it may be those who believe that a critic must look as much to the defects of a performance as to its qualities, it may be stated that here and there a tone in the high register was not as potential as one might have desired, but Miss Gordon sang the music so beautifully and acted the role with so much understanding that her shortcomings were overshadowed, and praise is here given her for a performance that raises her one peg higher in the esteem of the Chicago public. The many small but very difficult roles were all well handled by their respective interpreters. The Flower Maidens—Melvena Passmore, Alice D'Hermanoy, Dorothy Cannon (debut), Irene Pavloska, Hazel Eden and Katherine Browne, sang the intricate music given them in fine fashion and due to them and to the splendid direction they had from Panizza and the no less splendid coaching received from Assistant Conductor Isaac Van Grove, they surmounted all the difficulties and helped materially by their singing as well as by their acting in making the episode one of the most enjoyable in the opera. Parsifal is to be repeated several times this season, and already the second performance is announced for next week.

one of the most enjoyable in the opera. Parsifal is to be repeated several times this season, and already the second performance is announced for next week.

Tosca, November 20.

Rosa Raisa reappeared in the role of Tosca, in which she has won well deserved success in previous years. In the interim between this and last season Rosa Raisa has made incredible strides in her art, not only from the vocal standpoint, but also histrionically speaking. Those who had seen her in that role previously could believe neither their ears nor their eyes, and those who saw her for the first time were no less pleased with her superb delineation of the role. Mme. Raisa is a great student—one who is never satisfied with her work, who does not look for compliments, who loves to be told the truth and, if criticized, will do her utmost to remedy any shortcomings. Due to all those qualities, every season has shown Raisa in better light until today she defies criticism. She rose in the second act to heights never before attained by any previous Tosca that has graced the stage of the Auditorium. She got out of the part many new details that showed Tosca in a new light. Her Tosca is adorable. Until Scarpia tells her that a piece of money is not what he is looking for, she is haughty, carefree, jealous but she is self-possessed. When she finds out the ugly bargain in which Scarpia wants here to be the victim, she is at once a changed woman, who does not threaten, who hardly knows how to plead with the villain and whose fragile body shakes with fear of her tormentor. She is not hysterie, only bewildered; what can she do to save herself from the man she abhors? She so strongly imprints on your mind and so comprehensibly exposes to the public as to make her (Tosca) a creature that you love, and you feel really happy that she makes way with Scarpia. Such acting, though apparently spontaneous, does not come to an artist without much reflection. As it is a serious matter for any lyric singer to deviate from the beaten path in the presentation

# **Bush Conservatory Orchestral School** SYMPHONY ORCHESTRA

RICHARD CZERWONKY, Conductor

**SEASON 1922-23** 

The First of a Series of Four Concerts will be Given in ORCHESTRA HALL, Chicago, Monday Evening, December 4th, 8:15 p. m.

Soloists: FYRNE BOGLE, Pianist

ROBERT QUICK, Violinist

VILAS JOHNSON, Baritone

ADMISSION COMPLIMENTARY
In Balcony and Gallery. RESERVED SEATS MAIN FLOOR—Season Subscription, \$5.00. Student's Season Ticket, \$2.00.

Single Admission, \$1.50

# "Noah" the Title of Carl Brandorff's Opera

The fact that Carl Brandorff has opened a studio in New York will be good news to his many friends and admirers. He has made a position of importance for himself in South Orange and the Newark di crict by his organ playing, teaching, conducting of singing societies and composition. His latest composition is a grand opera on a Biblical subject, entitled "Noah." This opera has been recommended by several prominent musicians for the Opera in Our Language Foundation. A description is here given, taken from the Newark Star-Eagle:

Noah and his ark in grand opera—that is the achievement of

Noah and his ark in grand opera—that is the achievement of arl Brandorff, South Orange music master, Newark-born and New ork-trained.

York-trained.

York-t

polyglot amanuensis for this, as he writes and speaks all these tongues.

ELEVEN PRINCIPALS.

The young compose went over the text with the newspaperman, pointed out the dramatic scheme and illustrated some of the musical themes at the piano. The characters are: the Voice of the Lord, bartione; Noah, tenor; Nat, his wife, alto; Shem, tenor; Ham, baritone; Iapheth, bass; Shat, Shem's wife, soprano; Enosis, Canaanite leader, bass; Nata, his daughter, mezzo-soprano; Clanis, Canaanite warrior, baritone; angel, soprano. There are choruses of Canaanites and of Nosh's people, and there is a ballet which should be intriguing.

"Nosh" is in three acts, divided into seven scenes. The story has big dramatic possibilities, of which Mr. Brandorff shows effective musical grasp. He uses the liet motif sparingly, but there is no solemn phrase associated with Nosh, first given out by the cellos in the overture, which suggests the prophetic warnings of sexetet and choruses. Bird songs and other voices of nature are reated imitatively. The work is scored for the conventional full orchestra.

Act 1, first scene, shows a forest at eventide.

orchestra.

Act 1, first scene, shows a forest at eventide. Noah, in soliloque, mourns over the approaching doom of the wicked world. The Canaanites enter and laugh his warnings to scorn. In the second scene Noah is alone in a desert when an angel announces the coming of Jehovah. Noah falls in a trance as lightning and thunder prelude the awful presence. Recovering, he hears the Lord give instructions for the building of the ark. In this and many other parts of the opera the words of the authorized version of the Bible are used. Otherwise the text varies between free verse and rhyme.

Hearnier Orgins. HEATHEN ORGIES.

The third scene of act I displays the revels of the Canaanites at carly dawn. The women perform alluring dances, the men drink themselves to frenzy, and Noah arrives in time to see one of the revellers kill another in the wild orgy.

Act 2 opens amid mountain scenery, with Noah's family building the ark, and the patriarch supervising the task. Enosis and his Canaanite followers appear and ridicule the proceedings. Noah quarrels with Enosis, and the scene ends in a general inght. The second scene is mainly a love passage between Enosis' daughter Nata and Clanis. She has been impressed by Noah's warnings, but her lover overcomes her fears and persuades her not to join the refugees.

Animals Enter Ark.

Nata and Clanis. She has been impressed by Noah's warnings, but her lover overcomes her fears and persuades her not to join the refugees.

Act three opens with early morning in a public place. It is the last day for the wicked world to exist. Noah and Shem discuss the impending disaster. Enosis and his warriors enter and again deride the man of God. In the second and final scene the ark is ready, and Noah ushers in his household. Then follow the animals, two two just as in the sacred narrative. This is the only detail of the opera which may present difficulty to the enterprising producer, who must needs make a rather large mological contract.

All of humanity and the brute creation that are to be preserved have gone into the ark excepting Noah, who stands outside. The Canaanite moh derides him. Then—darkness, lightning, thunder and the beginning of the world cataclysm as the curtain falls. No attempt is made to stage the flood itself. Imagination must supply the sequel of the drama. Mr. Brandorff had his earl munical training in Newark, but most of his schooling was in Carl Hein's New York German Conservator of Music, where later he taught the violin and piano for two years. He conducted the Beethoven Symphony Orchestra of Newark during its career. He has written some 200 compositions, including a violin concerto, two symphonies, a string quartet, as piano sonata, a string trio and fifty songs, some of which have been sung in concert by Frieda Hempel. Mable carrison, Margaret Matzenauer and other artists, from whom the composer has an interesting collection of complimentary letters. Mr. Brandorff also has to his credit a light opera, "The Gypsy Queen," but prefers to devote himself to serious music-drama. If he succeeds in getting a hearing for "Noah" he will turn his hand next to a New Testament theme.

# First Concert of Music Students' League

The Music Students' League, organized last April with a membership of ten and which now has enrolled 500, presented its first public concert in Rumford Hall, 50 East Forty-first street, November 25. The tickets for these concerts are free and may be had upon application to Florence Mendleson, 115 West Eighty-fifth street, or from the chairman of the concert committee, Elsie Robinson, 25 Claremont avenue.

The League was financed by a concert last May at which

Claremont avenue.

The League was financed by a concert last May at which professional artists volunteered. Originally two meetings, on the first and third Sundays of each month were held, but later Tuesday night student auditions developed and at present are being held at the Musicians' Club, 173 Madison avenue. The purpose of these auditions is to give stu-

Thematic excerpts from

# **EIGHTEEN SONGS**

by American Composers

# SENT FREE

Write at once for this catalog to WHITE-SMITH MUSIC PUBLISHING CO. 40-44 Winchester Street, Boston

dents a chance to hear and be heard by fellow students, and those interested in the advancement of music, thus to gain poise and overcome nervousness. The most finished of these students are chosen. Those selected for the first concert were: Musia Madelevska, pianist; Rosetta Seligson, violinist; Thelma Spear, lyric soprano; Valeriano Gil, tenor, and John Patton, baritone.

# OPINIONS OF THE PRESS

### Olga Samaroff's Triumphal Return

Olga Samaroff's Triumphal Return
Olga Samaroff's return to the concert stage after an
absence of a year has resulted in a series of ovations and
a consensus of critical opinion to the effect that her playing
is better than ever. A few brief excerpts from a large
collection of clippings will indicate the enthusiasm which has
greeted the popular pianist in recital.

Mme. Samaroff has lost nothing through her absence from public
work, but has gained in repose and deliberation as well as in those
almost indefinable ways that indicate development, artistically and
operatically. For the first time at a piano recital seats were placed
upon the stage for those unable to find accommodations in the auditorium.—Philadelphia Record.

The emotions experienced by her delighted hearers were mirrored Mme. Samaroff's mobile face as she was visibly swayed by the good of the music she played.—Philadelphia Inquirer.

As Vienna is proud of Jeritza, Philadelphia is proud of Olga maroff.—Philadelphia Ledger.

Mme. Samaroff is a great artist .- Richmond Times-Dispatch.

Mme. Samaroff is a great artist.—Richmond Times-Dispatch.

That the pianist was equally as enthusiastically received as soloist with orchestra will be noted by a perusal of the following salient paragraphs:

It was Mme. Samaroff's first appearance with the orchestra for nearly two years, and while retaining all the brilliancy of style and sureness of execution which she has always possessed, her powers of interpretation have undoubtedly broadened and she played the



OLGA SAMAROFF.

warmth of feeling as well as tonal beauty mendous (Tschaikowsy) concerto.—Philaexquisite andantino with a warn seldom heard in this tremend delphia Evening Public Ledger.

Mme. Samaroff . . . made her title clear to be numbered among e five or six greatest pianists of the day.—Philadelphia Inquirer

The opening chords had the sweep and fire of yore, and something added.—Philadelphia Ledger.

Her performance of the Schumann concerto in A minor added to the general estimate of her sterling qualities.—Detroit Free Press.

Absent from the city for several years, Mme. Samaroff returned with unimpaired ability. She is the greatest of America's women planists.—Detroit News.

The pianist's brilliant passages fairly scintillated; her cantilena playing was of glowing color and she executed measures of delicacy with a touch crisp and dainty.—Buffalo News.

Mme. Samaroff played with a beauty and distinction that she has ever equalled here before.—Buffalo Commercial.

Mme. Samaroff has always been noted for her remarkable digital dexterity and the crisp surety of her passage playing. She has lost none of these merits, but has rather intensified them; and to them has added a gain in breadth, a mastery of incisive attack and an abandon and fervor that made her playing of the Liszt concerto altogether stirring and delightful.—Buffalo Express.

# Ruth Ray "a Sensation" in Ottawa

Wherever Ruth Ray appears she meets with the unstinted approval of the public and press. When appearing at the I. M. T. A. convention in Ottawa, Ill., she aroused her listeners to a high pitch and proved a sensation. The following press tributes tell the story:

following press tributes tell the story:

Not since the days of our own Maud Powell has Ottawa heard a woman violinist to compare with Ruth Ray. The press notices she has received since she has been in concert and recital work do not flatter her. She played through a program of seven numbers and encores last night with all the technical skill of the finished artist and all the warmth and abandon of the true musician. All that has been said of her technic, her skillful intonation, her perfect rendition of rapid and intricate double stopping passages, her graceful bowing, her warmth of tone and her pleasing personality is true. She made her part of the program enjoyable entertainment as well as a recital of violin music of the highest order and

the applause she invoked was as sincere as it was hearty.—Ottawa Daily Republican Times, October 26.

Ruth Ray, the young violinist, who is acclaimed as Maud Powell's successor, was one of the sensations of the convention. Miss Ray's playing is convincing, satisfying and masterful. At times she amazed the audience with her marvellous technic, at times she stirred their very souls with the depth and poetic appeal of her tone. Miss Ray was gowned in a very distinctive creation of bluegreen, over which were graceful draperies in batik shadings. She is refreshingly youthful and vivacious and her stage presence is byond reproach. Few violinists who have ever appeared in this city have created such a furore as Miss Ray will create if she appears he fore a Streator audience.—Streator Daily Free Press. October 26.

### Boston Falls Under the Charm of Miura

Tamaki Miura and her incomparable portrayal of the title role of Puccini's Madame Butterfly swept Boston off its feet and won for the Japanese singer another triumph. The following are some of her criticisms:

It would seem that Madame Butterfly was just written for this dainty little prima donna, who looks and sings the role better than any of her contemporaries.

Mme. Miura has an especially beautiful voice, and inasmuch as she is the only representative of the flowery kingdom to gain prominence in grand opera her performances are noteworthy and



TAMAKI MIURA

unusually brilliant. Her voice, a lyric soprano of the highest quality, is always willing and serves her adequately. Her acting of the role is only equalled by Farrar.—Boston Telegran

Madame Butterfly, with the dainty little Japanese prima donna, Tamaki Miura, succeeded in gathering a large audience whose interest centered in the "star," whose rise has been so phenomenal. Her voice has improved and is much better than when heard here last, and her interpretation of the role of Cho Cho San is well night perfect.

While other artists have essayed the role in the past, the real flavor and charm of the character was admirably portrayed by the natural atmosphere and tradition imparted by a native, Mme. Miura. Her acting, too, was a revelation, intensely dramatic at times; she also showed considerable skill in handling the lighter veins, and with her beautiful voice and clear enunciation the effect was all the more heightened. Many curtain calls were given her for her efforts.—Boston Traveller.

And Mme. Miura's Butterfly has developed amazingly. By virtue of her race, always she did by nature what other women must acquire, as best they can, by art—though it is not to be believed that all Japanese women are blessed with the charm, the rhythmic grace of Mme. Miura. Last night, however, Mme. Miura showed herself an actress of real skill and of pathetic force. For the most part she sang delightfully, with lovely silvery tone.—Boston Herald.

# Cellist Dubinsky Goes to Rochester

Cellist Dubinsky Goes to Rochester

Vladimir Dubinsky, cellist, has removed to Rochester, where, as solo-cellist of the Eastman theater, he has already appeared and won success. He is extensively advertised in the local papers and featured in the programs, a recent number played by him being a Chopin nocturne. He plans to open a studio there, doing outside solo work under his manager, Hinkle Barcus. Recently he played for the W E A F radio in New York, subsequently having many messages from afar, one from his brother in far-off Detroit especially interesting him. While at the radio station he called up his brother in that city and had a few moments' talk with him; this marvellous achievement, of talking with and playing for a brother a thousand miles distant deeply impressed him.

# New Director of Baylor Fine Arts Gives First Recital

Walter Gilewicz, new director of the Baylor College Fine Arts faculty, played his first piano recital to a Texas audience October 17. Mr. Gilewicz is a pianist of unusually high caliber and fully sustains the high regard which Eastern critics have expressed for his work. An unusually fine technic, coupled with sound musicianship, makes it an easy matter for him to do what many others strive for in vain. Mr. Gilewicz will appear in several cities in recital this winter. Baylor College is indeed fortunate in having this high class artist to head the music faculty.

E. A. S.

# Spalding Guest of Honor at Lions Luncheon

Albert Spalding has been invited by E. H. Williams, president of the Lions Club of Fort Dodge, Iowa, to be the guest of honor at a special luncheon to be given in his behalf on the occasion of his recital there on November 24. This will be Mr. Spalding's first appearance in Fort Dodge

# Thibaud Recital, December 3

Jacques Thibaud will give his first New York recital in two years at Town Hall on Sunday, December 3, at three o'clock, with Charles Hart at the piano.

# RAYMOND

LAIR EUGENIA S

# Mezzo Soprano

410 Knabe Building New York

# REVIEWS AND NEW MUSIC

# MUSIC

(G. Schirmer, Inc., New York)

POEM FOR FLUTE AND ORCHESTRA, by Charles T. Griffes (Arranged for Flute and Piano or Violin and Piano by George Barrere and Hugo Kortschak)

Piano by George Barrere and Hugo Kortschak)

One of the sad things about music by American composers is that the better it is the less it is played. Players will take the trouble to learn and introduce all sorts of monstrosities from European sources, probably because they think that the public will be interested to hear these things that are being talked about, but they will leave the American work alone unless it happens to be almost of a semi-popular sort. Will the American have to write monstrosities to be heard? It is an interesting question. MacDowell and Nevin are neglected. And now Griffes is taking his turn at being neglected. It is often said that if a person is dead he may hope to get a hearing. It does not seem to be the case in the matter of the Americans.

All the more honor, therefore, to the firm of G. Schirmer for publishing these works in new arrangements. Not long ago a MacDowell sonata was brought out in a new edition, and now the Griffes Poem is issued both for violin and piano and flute and piano. The work has been played as it was originally written for flute and orchestra. But how seldom!

The most serious obstacle with which the American

as it was originally written for flute and orchestra. But how seldom!

The most serious obstacle with which the American composer has to contend is the failure of orchestra conductors and artists to repeat their works. Played once, no work except those of the simplest nature can be grasped by the general public. The idea that the public could get to know a work like this Griffes Poem in a single hearing, and learn to love it, is of course absurd, as everyone knows. In fact, nobody expects it. If those who pretend to have the interests of American music at heart really had the interests of American music at heart, such works as this would come in for regular hearings by all of our orchestras until people became thoroughly familiar with the originality of the Griffes style. It is a sad commentary on Americanism and patriotism that people will whistle melodies from the symphonic works of all of the Europeans, even the least important of them, and know no melodies by Americans except popular or semi-popular stuff, rag time and jazz. Giving the American a chance (in America) means to play him once and then forget all about him.

Poor Griffes!

Now the Poem is issued in a form that puts it within reach of all. It is a splendidly effective piece of music, and you do not have to feel that you are doing somebody a favor by playing it. seldom!

a favor by playing it.

(Maurice Senart, Paris. Fine Arts Importing Corp., New York)

# TWENTY-SIX SONGS, by Reginald C. Robbins

TWENTY-SIX SONGS, by Reginald C. Robbins

These songs are unusual by reason of the fact that they are all for bass or baritone. Although published in Paris they are printed in English to words by Longfellow, Stevenson, Swinburne, Browning, Arnold, Keats, and so on. The composer has a distinct individuality, and without going to any excesses he makes his work original. It is not very modern, but modern enough to be interesting, and the accompaniments are very flowing and offer good support to the voice. Best of all, though published in France (from which it is assumed that the composer is living there), the music is in no wise copied from the style of the French masters. Considering the fact that the modern French manner is just now sweeping the world, this is remarkable enough to deserve especial mention. The American agent for this opus is the Franco-American Fine Arts Importing Corporation. Corporation.

(Augsburg Publishing House, Minneapolis, Minn.

# ST. OLAF CHOIR SERIES, VOL. V

This is a small volume—115 pages—of gems for the choir, edited by F. Melius Christiansen, Director of the School of Music of St. Olaf College. They are the pieces that have been sung by the St. Olaf Choir, now become internationally famous. And it is a great pity that other choirs do not sing music of a similar sort. Whether ancient or modern, these splendid works are contrapuntal in the old sense of the word. They have the flavor of the great ecclesiastical school, the basis and foundation of all choral schools. The authorship of these works is not clearly set forth but seems to be mostly Mr. Christiansen himself or his arrangement of old melodies. A great deal of the work is in eight parts, and all of it is difficult. But it is all worth while, and choruses looking for interesting material will do well to look it over.

(The Batton Music Co., Boston, New York, London)

(The Boston Music Co., Boston, New York, London)

# AFTER SUNDOWN (Violin and Piano)

AFTER SUNDOWN (Violin and Piano)

Again it is a pleasure to write in commendation of the sweetly flowing melodies of Rudolf Friml, this opus consisting of three slow pieces and one waltz—named Evening Breeze, Dream Love, Air Castles and Smoke Wreaths. There is a picture of a setting sun, dark clouds, black farmhouse and trees, in red-black-grey on the title page, and the highly sentimental music is sure to find welcome. The first three pieces are suitable for American church services, and the last, a waltz in A major, is slowly graceful, marked "lovingly," in the style made familiar by Victor Herbert and his imitators or followers. Easy to play, all within the third position for violin, and marked with fingering and detailed expression; the piano part is also easy.

(E. C. Schirmer Music Co., Boston

## THE NATIVITY (a Play, with Music)

Founded on old French songs, easy to sing, with simple piano accompaniment, this play for children by Mesdames Lorraine d'Oremieulx Warner and Margaret Higginson Barney is one of the Concord Series, by Surrette and Davison. The songs are strung together on a thread of a story, omitting many details, making it suitable for use in schools, etc. Many pictures illustrating the text are published, these furnishing the idea of the suitable costumes. It is suggested that an older class take over the matter of

G URCI

VOCAL TEACHER AND COACH Consultation by Appointment
Studio: 25 WEST 86th STREET, NEW YORK CITY

costumes, etc., so that the smaller ones, the singers, may devote all their attention to the music. There are complete devote all their attention to the music. There are complete directions for stage settings and properties, and three young actors are needed, with three kings, three shepherds, four to six young ones as leaders, and twenty to thirty for the chorus. Much of this old French music is in minor; number three is built on the Parsifal Holy Supper chords; number four is in alternating major and minor; number five has an error A printed in the tenth measure, solo voice, instead of a B; number six ends on the sixth of the scale as ground-bass, as does number nine; all these have many interesting little sequences, and while expressing Merry Christmas-tide, yet are in quaint minor keys.

(The John Church Company, New York, Cincin

#### WHEN THE CROSS I SEE (Song)

WHEN THE CROSS I SEE (Song)

Alexander MacFadyen, a composer whom many delight to honor, in this song has some truly unusual ideas. For instance the entire song, forty-nine measures, has a bassnote C as "pedal bass," or "basso ostinato;" the prelude, before the voice-part enters, consists of the figure used in the accompaniment, plain, dignified; and at the end of the song there are ten measures for piano, the voice again coming in very softly "Duc Alma Lux," sustained on the fifth of the scale. A song of nobility, expressing faith, sweet life, that "Paradise may be complete." Range from D below treble clef to high G, and "Written for and dedicated to Mme. Alma Clayburgh."

(I. Fischer & Bro., New York)

#### TEENIE WEENIE ORCHESTRA PIECES

TEENIE WEENIE ORCHESTRA PIECES

Marx E. Oberndorfer is the composer of the six little pieces contained in this series, originally for piano, published with commentations on The Story of The Teenie Weenies, a sketch of their doings, as exemplified in the music, preceding each little piece. Some time ago the MUSICAL COURIER printed a notice of the piano work, which is provided with fingering, pedal-marks, etc., a highly colored picture of two of these Teenie Weenies sitting, with a wren, astride tree branches. The arrangement now under consideration is for the most simple form of school orchestra, Alexander Pero having done this. The instrumentation includes the conductor's violin part, three violins, viola, cello and bass, flute, clarinet, cornets, trombone, drums, saxophones (melody) fife and bugle. There is also a piano part, to be used when needed, to "fill in," and an arrangement for four violins and piano. The pieces included in the set are The Teenie Weenie Brass Band, The Lady of Fashion, In a Little Canoe, The Twins' Lullaby, A Chinese Monday, and The Minuet. If there were such arrangements and original pieces, written for this combination, then the school, Y. M. C. A., Sabbath School, and other amateur orchestras would find it encouraging, aiding them to attain greater proficiency. Mr. Pero has done good work in his orchestral parts, showing the skilled hand, and marking everything plainly.

(G. Schirmer, Inc., New York)

(G. Schirmer, Inc., New York)

# SONATA IN C SHARP MINOR (for Piano)

Enrique Soro is a Chilean pianist and composer, said to be "an exceedingly important figure in South American music," and further, that he has done and is doing much in welding together the musical interests of his country with Europe and America. His "Impressions of New York" (piano pieces) were reviewed in the Musical Courier some months ago, and "Las Campanas" and "Coqueteria," from

that set of six pieces, were especially praised. He has also composed songs, issued a singing method, organ pieces, and pieces for piano and violin, all of which mark him as a musical personage with whom we have to reckon. This sonata, in four movements, is forty-nine pages long, and full of unusual themes, harmonies and tonal effects. He gives out his themes snappily, develops them pianistically, and shows complete musicianship throughout. Besides this there is much that is highly original, without being affected of "manufactured." The slow movement takes the form of a theme in D flat, with five variations, closing the movement with repetition of the original, plain theme. There is a scherzo which "goes like the wind," with big dynamic contrasts, a bit Mendelssohnish, and a finale full of fire. Altogether it is all highly imaginative music, colorful, spontaneous, neither French nor Italian, but unique in its way.

#### PREPARATORY EXERCISES (for Violin)

PREPARATORY EXERCISES (for Violin)

This is volume 118 of the Schirmer Scholastic Series, by Louis Svecenski, and is compiled for development more particularly of the trill, the vibrato and staccato, preceded by "corrective studies" for the first and fourth fingers. The volume of forty-five pages has explanatory remarks, printed in both English and Spanish, with a "foreword" by Svecenski, full of practical remarks. That the foundation of all good playing is the consciousness of thorough, reliable technic; the correction of all faults of left hand, bowarm, etc., and the sincere devotion to attaining a real technic, these are apparent necessities for all violinists, and this authority says such reliability may be definitely obtained through study of these exercises. Shifting studies, upward and downward, in scale-passages; arpeggio studies, extended skips; speed and action, with strength in trills; development of the fourth finger; the attainment of vibrato through producing tone in softest possible quantity, as a beginning; the use of very little bow in staccato, etc.—all this is explained and illustrated in detail, so that ambitious violinists may reach their goal in the shortest possible time, and we of America especially appreciate this!

SORTIE SOLENNELLE (for Organ)

# SORTIE SOLENNELLE (for Organ)

Op. 70, by Rene L. Becker, known as composer of many interesting works for organ, is dedicated to W. Ray Burroughs, the well known "picture-player" of Rochester. A high-singing melody starts the piece, going into a cadenza (Continued on page 65)

# WOLDEMAR SCHNEE (of Berlin)

Hand Specialist

Hand-Training for Better Technique Treatment of "Overplayed" Hands

(Recommended by Busoni, Joachim, Safonoff, Breit-haupt, Taneiev, Clarence Adler, Joseph Lhévinne, Ernest Schelling, Oliver Denton, etc., etc.)

In New York from Nov. 1, 1922, to Jan. 1, 1923

For Consultations Address: 137 West 86th Street

# STEPHEN TOWNSE

TEACHER OF SINGING
NEW YORK: 125 East 37th Street,
Tuesdays, Wednesdays and Thursdays.
BOSTON: 8 Newbury Street,
Mondays, Fridays and Saturdays.
a Symphosy Orchestra. Detroit Symphosy Orchestra.

# Mr. and Mrs. Thomas James Kelly

TEACHERS OF ARTISTIC SINGING

Season 1922-23

Drummond

Cincinnati Conservatory of Music

SOPRANO Concert-Recital

S6 West 75th Street, New York Phone 8017 Columbus

TEACHER OF PIANO Studio: 581 East 28th Street, Brooklyn, N. Y. Phone Mansfield 6973

Terms on application Scientific Voice

Development NORMAL TONE – ARTISTIC SINGING 336 West 72nd 5t L. R. Macdonald, See'y Phone 5791 Columbus, New York Summer Address: New Clasgow, Nova Scotis, Canada

**PIANIST** Recitals

Instruction

Permanent Address Suite 605 The McKelvey Seattle, Wash.

Pierce Building Copley Square Boston

WHAT THE PRESS SAYS

"A contraito of fine volume and golden quality."—New York Times.

"Sang with glorious freedom of expression, much delicacy, exquisite tone color and great refinement."—Toronto Daily Star.

Management, Derrel L. Gross, Room 115, Carnegie Hall, New York

#### DRESDEN HEARS PFITZNER'S PALESTRINA AS FRITZ BUSCH FIRST NOVELTY

Revival of Weber's Die Drei Pintos Unsuccessful-Modern Music-Von der Osten's Twentieth Anniversary-Pianists

Dresden, November 1.-The new season in Dresden stands Dresden, November 1.—The new season in Dresden stands in the sign of the proverbial new broom. Fritz Busch, the new musical director, has taken full command at the opera and the State Orchestra concerts as well. At the opera he has brought out as a first novelty—Pfitzner's Palestrina, and with it achieved a great personal success, especially in the press. Other novelties are in course of preparation, especially Russian works, and the repertory is being brushed up most energetically. The two first symphony concerts it is true, betoken an eminently conservative taste, familiar numbers by Brahms, Reger, Schumann, Pfitzner and Strauss being the constituents of the programs. Here, too, however, are promised among them works by Here, too, however, are promised among them works by Ravel, Sibelius, Walter Braunfels, Adolf Busch, Carl Nielsen, Josef Rosenstock, Cyril Scott, Josef Haas, etc. There is no doubt that Busch establishes that sympathetic bond between public and artist which is the sine qua non of success. Whether he will realize his ambition—to raise Dresden to its former musical glory and preeminence—remains to be seen.

den to its former musical glory and preeminence—remainto be seen.

Busch's latest operatic effort, an attempted revival of
Weber's Die drei Pintos was distinctly less successful than
his earlier ones. As is often the case when an opera is long
dead and buried, and then dug up, retrimmed and rehashed, the new undertaker's name is usually Failure. It
was the same here with Mahler's rearrangement of Weber's
posthumous opera. Aside from the performance itself, in
which Dr. Staegemann and Messrs. Ernold and Eybisch did
splendidly in the principal roles, the opera as it stands,
is neither fish nor fowl—neither Weber nor Mahler. The
best one can say of it is that it has outlived itself and is
ready for reburial by the above mentioned Mr. Failure.

MODEAN MUSIC

MODERN MUSIC

Modern Music

Modern music, which will, it seems, be more assiduously cultivated in Dresden than ever, had a successful inning in a concert given by Paul Aron, wholly devoted to contemporary composers. A very beautiful, moody trio by Cyril Scott, with its clair-obscur first movement was especially worth remembering. The second novelty, Zoltan Kodálys' interesting, impressionistic piano pieces, found favor, as well as the final number, a sonata for violin alone by Lothar Windsperger, in which bold fantasy and true creative power abound.

LOHN ALDEN CARRENTER LEGISLATION.

JOHN ALDEN CARPENTER LECTURES

Out of the ordinary, too, was the recital of Mme. Peroux-Williams, the American singer, who was enthusiastically received. Her program, containing works of Scarlatti, Händel, Duparc, Chausson and Brahms, gave ample opportunity for her highly artistic interpretations. Besides these a group by John Alden Carpenter came in for a large share of attention, especially those set to the text of Rabindranath Tagore. Mr. Carpenter, himself, was present, and gave a fascinating talk on the striving of the American composer to establish an individuality in musical production, or, as he put it, to found a real American music that will stand side by side with the nations of the old world, not only holding its own, but also eventually leading in the realm of art.

The idea of an explanatory talk before or during a program seems by the way, to be spreading here. We have had it in America by Damrosch, Cadman and others. Now an experiment is being made by Eduard Möricke with six grand orchestral programs, each of which is to be preceded by an explanatory picture. The series is named the Roenisch Concerts and will have as soloists Carl Friedberg, Alexander Kipnis, Rudolph Laubenthal, Josef Pembaur, Karin Branzell, and others, all names of rising importance in the musical life of Germany today. The first program, devoted to Liszt, consisted of Mazeppa and the Faust Symphony. Möricke had the Dresden Philharmonic Orchestra and the chorus of the Teachers' Singing Society under his bâton and won an encouraging success, as did also the soloist, Waldemar Henke, tenor, of Berlin.

Von der Osten's Twentieth Anniversary.

An event of social as well as musical significance was the twentieth anniversary of Eva von der Osten as a mem-

An event of social as well as musical significance was the twentieth anniversary of Eva von der Osten as a mem-ber of the Dresden Opera. She celebrated the occasion by

LOUIS BACHNER Professor of Singing

aatl. Akad. Hochschule für Musik (National Academy of Music) Konstanzerstr. 62

LEONID KREUTZER, Pianist

PROFESSOR AT THE STATE HICH SCHOOL OF MUSIC LUITPOLDSTR, 29

LIOLLANDSCHE CONCERTDIRECTIE

Director: DR. G. DE KOOS

KURHAUS-SCHEVENINGEN

Manager of the Kurhaus Concerts

Representative of

HAROLD BAUER JUDITH BOKOR LUCIEN CAPET ALFRED CORTOT BIRGIT ENGELL CARL FLESCH CARL FRIEDBERG

YVETTE GUILBERT GERARD HEKKING **ELLY NEY** ALEX. SCHMULLER **JACQUES THIBAUD** HARRIET VAN EMDEN **EUGENE YSAYE** 

singing Carmen in the theater in which twenty years ago she began her career as the Shepherd in Tannhäuser. Since then she hastarred as Musetta, Tatyana, Carmen, Isolde, Brünnhilde, Kundry and in many other roles, and in all has proved her great vocal talent and musicianship again and

cain.

After the public performance, in conjunction with her isband, Friedrich Plaschke, she entertained about three indred invited guests at her beautiful estate in Tharand, any notable artists of the Schuch-Seebach era, such as arl Scheidemantel, Perron, etc., were present. That Frau on der Osten received enthusiastic ovations goes without saying.

PIANISTS

Among the number of pianists who have been heard thus far, Harry Field, well known in London, is especially worthy of note. He appeared with the Philharmonic Orchestra under Lindner and not only in the E flat concerto of Liszt but also in his own concerto in F sharp major, which revealed real creative talent, he appeared to decided advantage. Having been a pre-war resident of Dresden, he was warmly welcomed. Other pianists who appeared here recently with success are Johanna Loehr, of the Max Pauer School, Josepf Langer, Paul Emerich and Pininska.

A. INGMAN.

## Galli-Curci Made Member of Camp Fire Girls

Honors are heaped upon Mme. Galli-Curci with such rapidity that she finds it difficult often to keep up with them. Everywhere she goes, in every city where she sings, local, social, civic and patriotic organizations, to say nothing of individuals, vie with each other and among themselves to do her homage.

homage.

The latest, and a unique, tribute to her art, was staged by the Minneapolis Camp Fire Girls who initiated Mme. Galli-Curci who initiated Mme. Galli-Curci into their organization in the auditorium of the Scottish Rite Cathedral on November 1. She was invested with the rank of Torchbearer, the highest honor that can be bestowed. Mme. Galli-Curci has appeared in numerous costumes during the season, but the one she donned on this occasion was as novel as it was strange, adorned with an appliqué of beads and seven symbols and fashioned by the fingers of the girls. The costume was presented to the diva with the title, Cantawaste or Singing Heart.

presented to the diva with the title, Cantawaste or Singing Heart.

Speechmaking is not Mme. Galli-Curci's desire, but she fulfilled the ancient adage, Multum in Parvo, when she replied to the presentation with: "I can only say that I am very happy to belong to this beautiful and poetic organization."

The ceremony was inspiring. Four hundred girls, representing twenty groups from various cities and towns, filed past the enthroned diva, each giving the salute. Then they sang songs about her written especially for the event. There was also music by the university orchestra. Other items on the program were the fire-lighting, consisting of three groups of candles arranged on piles of birch logs, roll call, campfire pledge, prayer, exposition of the seven laws and crafts, initiation of new groups and guardians, bestowing of health, hike and rank honors and motion songs by the council with three groups in the four hundred voices joined in a spirited rendition of the Star Spangled Banner, the added voice being that of the new member, Cantawaste.

Fay Foster's Pupils in Demand

Fay Foster's Pupils in Demand

Fay Foster, who spent the entire summer at her cottage in Lavalette by the Sea, N. J., returned to New York early in November and at once commenced teaching at her temporary studio at 51 West 16th Street.

Miss Foster, aside from teaching voice placement, specializes in the art of designing and the production of costume recitals. She has had unusual success with this form of entertainment for several years past and has given many costume recitals in the metropolis in which she brought out various pupils whose work won admiration from critical audiences. audiences

Lou Stowe, who studied exclusively with Miss Foster, after having appeared in Philadelphia last spring at the Acorn Club, where she scored a big success, has been reengaged for an appearance at the same club to be held in the near future. Other engagements for Miss Stowe, growing out of this successful appearance, was at a concert in Lavalette, N. J., at the Yacht Club, as well as in a joint recital with Margaret Anders, contralto (another pupil of Miss Foster) to take place at the Little Theater in Philadelphia in January.

Other artist pupils of Miss Foster, now prominently before the public are: Neely Warrington, who has appeared in a series of East Indian costume recitals throughout California, and who contemplates returning to New York to

continue serious study under Miss Foster; Pauline Jennings, soprano, who, after her appearance at Miss Foster's pupils' concert at the Princess Theater, New York, last June, was immediately secured for a six months' tour, which she is now filling; Stephen McGrath, who has studied with Miss Foster uninterruptedly for the past three years, has been engaged as tenor soloist at St. Stephen's Church, Brooklyn, N. Y.

This season Miss Foster is teaching in New York as formerly, and will go to Philadelphia every Wednesday, where a big class has also been formed.

# Cavelle-Dieterle in Joint Ampico Recital

Cavelle-Dieterle in Joint Ampico Recital
On November 21, Erna Cavelle, soprano, and Kurt Dieterle, violinist, gave a delightful program at the Ampico studios. Miss Cavelle delighted all with her beautifully clear, ringing voice. Excellent pitch and diction aid her in getting a song over successfully, and her attacks are clean. Her interpretation of J'ai Pleure en Reve (Hüe) and Le Papillon (Fourdrain) were especially pleasing. Mr. Dieterle won his audience with a musicianly rendering of the andante of the Lalo Symphonic Espagnole and groups of shorter numbers. His admirable technic is subservient to a luscious tone, regard for phrasing and color and sincerity of interpretation. One of the most beautiful numbers on the program was the Lullaby from Jocelyn (Godard), sung with smoothness and fine feeling by Miss Cavelle, with a violin obligato by Mr. Dieterle.

Accompaniments were furnished by Miriam Allen and the Ampico. The studios were filled with an appreciative audience.

# Schelling Soloist With New York Symphony

Ernest Schelling, the American pianist, will play the Paderewski concerto in A minor for piano with orchestra when he appears as the assisting artist with the New York



GALLI-CURCI WELCOMED INTO CAMP FIRE GIRLS

Symphony Orchestra under Walter Damrosch in Aeolian Hall, Sunday afternoon, December 3. Mr. Damrosch will include on this program Mozart's symphony in G minor, Pizzetti's La Pisanella suite and the overture to Tannhauser.

WAGER

3 Ave. Sully Prud'homme (Quai d'Orsay) Paris vii, France

Jean de Reszke 53 Rue de la Faisanderie Paris

# AUSTRALIA—NEW ZEALAND—HONOLULU INTERNATIONAL TOURS, Ltd.

apitalisation \$125,000 Head Office: Sydney, Australia Organized solely for the purpose of bringing artists of international reputation to Australasia.

L. E. Behymer, Los Angeles-American Representative Frederic Shipman, Managing Director 15 Castlereagh St., Sydney, Australia.

# WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

# Mischa Levitzki, Pianist, November 8

Australia seems to have done something to young Mischa Levitzki. . . He came back last night, in his first recital at Carnegie Hall, someone too cantankerously older in his art and rather overgrown with a number of peculiarly distracting mannerisms and not a few of the airs of the alightly spoiled virtuoso. Moreover, his playing, while it held its interesting and splendid moments, was of astonishingly uneven attack, viewpoint and penetration. World Mischa Levitzki,

Evening Mail

He returned after a successful tour in Australia, the same Levitzki, only satisfyingly more so. He had lost none of the poise, the reverent dignity that have made him conspicuous in this generation of florid self-expressionists; and he has gained much in power and in emotional maturity.

He now sometimes reaches higher levels of vision and wider powers of utterance than he did a few years ago.

# John Charles Thomas, Baritone, November 9

Mail

His lack of mannerisms are quite perfect.

Evening World

Even Chaliapin himself might take notice of Mr. Thomas's manner of singing Beethoven's In Questa Tomba.

Evening Mail
We much prefer his simple, cloquent interpretation of Beethoven's lovely In Questa Tomba to that of any other baritone we remember.

Mannerisms aside. .

World

Herald

Mr. Thomas's voice lacks some of the dramatic power and intensity which should invest the In Questa Tomba of Beethoven. As yet his voice is of a timbre not yet adapted to the tragic or passionate.

Richard Crooks, Baritone, November 9

Globe

His voice proved mature and surprisingly effective. Seldom is the high and sustained music of Siegfried sung so successfully.

Evening Journal

His delegation Globe

Evening World
Mr. Crooks did remarkably
well with a tenor voice that was
at times not heroic enough to
meet the situation. Herald

He was not of the tenor type needed for a realization of the "highest hero of worlds!"

Evening World
It (Madame Stralia's
seemed to lack any degr
emotional expression and
defects that rendered her
ing somewhat monotoner.

Sun

Sun

Tribune

Elsa Stralia, Soprano, November 9

Yesterday it (Madame Stralia's voice) rang out thrill-ingly.

Evening Post
She sang it understandingly, too, and with telling dramatic accents.

# Joseph Hollman, Cellist, November 9

Journal
A smoothly beautiful tone.

Warm rich tones.

Evening World

He is still able to summon to his call a lovely caressing tone.

Globe

Brilliant as the store is somewhat nasal in quality.

Brilliant as to tone.

# Margret Werlé, Cellist, November 9

Herald She displayed a good technical grasp.

Two movements from a Haydn sonata showed up a very gritty technic.

Evelione Taglione, Pianist, November 10

Times Times
Miss Taglione proved equal to
the technical requirements of
Beethoven's A flat sonata.
World
Through much of this sonata
her touch was velvety.

She was less successful in Beethoven's A flat major sonata; smoothness seemed lacking, replaced by a hard brittle brightness, while the rhythm offered frequent change.

# Erika Morini, Violinist, November 11

American

She has acquired greater restraint and repose.

There was still some lack of repose.

# Scalero's Suite, November 12

The composition is one that captures and retains the interest of the listener; it is plainly the work of a musician of skill and accomplishment,

# New York Symphony-Scalero's Suite, November 12

World He did more than justice to se Scalero suite.

Evening Journal

Nor was the music more than so-so in performance. Mr. Damroach's strings can do a great deal better than they did with Mr. Scalero's suite.

# Alfred Cortot, with New York Symphony, November 12

Evening World

He gave a finished scintillant performance of the Saint-Saëns B flat concerto, full of lights and shadows, rippling runs and finely graduated expressions of tenderness and feeling.

Evening Journal
Mr. Cortot's cold and brittle
type of piano playing and the
Saint-Saéns jejunities were a
combination that was scarcely
exciting.

# Farduly Pupils and Chorus Active

Parduly Pupils and Chorus Active

Jeanne Le Fee Farduly, the well known European singer and voice specialist, who recently opened a studio of vocal culture in New York, finds teaching in this country a truly interesting experience, and is more convinced every day that New York is fast becoming the world's music center. During her years of teaching abroad she came in contact with pupils of many nationalities, but few were endowed with the natural gifts, joined to the intentness of purpose and energy of the American music student. This is why this country is such an exceptional field for the teachers who love their art and are bent upon the success of their pupils.

So engrossed has Mme. Farduly been in her teaching activities that she has almost decided to postpone her public appearances out of the city, in order to devote herself entirely to her lessons and classes of singing. She is training students for opera, oratorio, and concert, in Italian, German and French, and is ably supported in that purpose by instructors of these nationalities.

Interesting features are the classes in the evening for those who cannot attend lessons during the day. She is also busily engaged in the formation of a chorale, which will meet once a week, having organized with success an institu-



Sarony Photo

JEANNE LE FEE FARDULY

tion of this kind in the French Lyceum of Alexandria (Egypt), where she had several hundred girls under her direction. So gratifying were the results that she decided to repeat it here.

to repeat it here.

Mme. Farduly has brought with her a pupil artist from France, whom she has been training for opera. She is coloratura soprano, and her voice is ideally suited to such parts as Lakmé, Manon and Mireille. Mme. Farduly predicts a brilliant career for the young artist, and will present her to the public at the first recital of her advanced pupils.

# Wilhelm Gericke in Straitened Circumstances

Wilhelm Gericke in Straitened Circumstances
Wilhelm Gericke, who as conductor of the Boston Symphony Orchestra gave thirteen of the best years of his life to music in America, is now seventy-seven years old and living in Vienna in straitened financial circumstances. The war and the depreciation of values in Austria have swept away most of his savings.

Walter Damrosch has formed a conductors' committee to assist in collecting funds for their colleague. This committee consists of Ossip Gabrilowitsch, Leopold Stokowski, Pierre Monteux, Frederick Stock, Alfred Hertz, Artur Bodanzky and Walter Damrosch, treasurer. Each of these men has subscribed \$500 to the fund.

# "Hats Off to 'Miss Bobby'"

The Morning Mercury of New Bedford of recent date started a column and a half review of Bobby Besler's recital there as follows: "Hats Off to 'Miss Bobby.' If she lacked any quality for interpretation of the program given in Duff's Hall Saturday afternoon, let the pessimist chronicle it! Not only is she the radiant diseuse, the off-hand commentator, the sunbeam of song, but the has a voice of wide range, unusual flexibility and beautiful quality."

# Claussen Sings at New York Charity Concert

Julia Claussen, the mezzo soprano of the Metropolitan Opera Company, appeared at a charity concert at the New York Hippodrome on November 12 in honor of Dr. A. Hagedorn and in aid of the needy and destitute of Central Europe. The artist sang the Suicidio aria from Ponchielli's La Gioconda and a group of Brahms, Schumann and Schubert songs. Dr. Karl Riedel assisted at the piano.

# Anna Case in New York Recital Soon

Anna Case will give her annual New York recital of the season at Town Hall, Tuesday evening, December 5.

Before Returning to America in January

# Plays in England

# RECITALS

October 8th Royal Albert Hall, London

11th Derby

14th Bournemouth

Oxford

21st Manchester

27th Eastbourne 31st Leicester

November 1st Queens Hall, London

6th Cheltenham

23rd Birmingham

24th Southport

December 1st Bedford

5th Bradford

16th Hull

# JOINT RECITALS WITH **MELBA**

November 4th Cardiff

12th Royal Albert Hall,

18th Middlesborough

20th Hanley

22nd Liverpool

December 9th Edinburgh 11th Dundee

13th Glasgow

# ORCHESTRA APPEAR-ANCE

November 25th Queens Hall Orchestra

> Concert Managers for Bachaus' American Tour:

# **WOLFSOHN MUSICAL BUREAU** 8 East 34th Street, New York

Mr. Bachaus uses and endorses the **BALDWIN PIANO** exclusively

#### MUSIC ON PACIFIC SLOPE THE

## SAN FRANCISCO CONCERT SEASON IN FULL SWING

Toscha Seidel Wins Triumph-Mona Gondre and Elsie Sorelle Charm-Jessica Christian Heard in Recital-Emil Bondeson in Managerial Field-Second Music Week-Notes

San Francisco, Cal., November 18.—Toscha Seidel, whom Manager Selby C. Oppenheimer presented in a second concert at the Columbia Theater on November 12, enjoyed a triumph similar to that of the week previous. A large and enthusiastic audience greeted the young artist. Mr. Seidel played the Handel sonata, the ever melodious Saint-Saëns concerto, Gypsy airs by Sarasate, and the usual groups of shorter numbers. Francesco Longo once again showed his great skill and efficiency as an accompanist.

MONA GONDRE AND ELSIE SORELLE CHARM

Mona Gondre and Elsie Sorble Charm

For her second attraction of the Matinee Musical Series, on November 13, Alice Seckels presented Mona Gondre and Elsie Sorelle. It was a novel program, for Mile. Gondre is a piquant discuse and Miss Sorelle proved a delightful harpist and co-artist. Mile. Gondre sang songs of the early French school, songs of old Canada, and told the Mother Goose rhymes. There is a daintiness and charm about her that is most engaging. Miss Sorelle's harp, with its beautiful silvery tone, in the hands of a superior musician was more than a mere accompaniment.

[Insect Chapterian Heads of Research Programs]

JESSICA CHRISTIAN HEARD IN RECITAL

JESSICA CHRISTIAN HEARD IN RECITAL

Ida Scott, who is one of the latest San Francisco women to enter the managerial field, presented Jessica Isabel Christian, soprano, in concert at the Scottish Rite Hall. Miss Scott's aim is to present only American artists in her series of attractions. Miss Christian's program comprised works of the German school, the modern French and the usual operatic excerpts. Her voice is one of clarity and flexibility; she handles it well and expresses herself with sincerity and musical discretion. It is in the lighter works rather than those necessitating emotional abandon that Miss Christian is most successful. Her rendition of the famous Louise aria, Depuis Le Jour, was charmingly interpreted. terpreted.

EMIL BONDESON IN MANAGERIAL FIELD

A new manager has entered the managerial arena of California. He is none other than the popular and energetic Emil O. Bondeson, who for many years has been associated with some of the most successful theatrical and operatic enterprises throughout this state. The first world-renowned arist that Mr. Bondeson is booking heavily in

Californio is Johanna Gadski. Mr. Bondeson's many friends are wishing him luck and success in his new ven-

SAN FRANCISCO ENJOYS SECOND MUSIC WEEK

San Francisco Enjoys Second Music Week, which started on November 6 and concluded on November 12. During that period there were about two hundred different concerts given. The week's festivities opened with a parade of over one thousand musicians, which was followed by a massed band concert in front of the City Hall. In the rotunda of the City Hall, the Army and Navy bands gave a serenade concert to the Mayor of San Francisco and the Music Week directors. Every day during the noon hour an organ recital took place in the Civic Auditorium, the program being rendered by several of this city's prominent organists. Among the concerts by different clubs and organizations were the following: The San Francisco Musical Club, the Junior Auxiliary of the Pacific Musical Society, the artist concerts given under the direction of the San Francisco Music Teachers' Association; a ball given by local 6 of the American Federation of Musicians and a concert by the school children of San Francisco under the supervision of Estelle Carpenter. Last, but by no means least, was the popular concert given by the San Francisco Symphony Orchestra, with Alfred Hertz conducting, under the auspices of the city and county of San Francisco; this concert attracted to the Civic Auditorium more than 8000 people. There were many other programs given throughout the week at the various hospitals, orphan asylums and similar institutions, making the entire week a notable and successful one.

Notes

A concert which proved interesting and which attracted

A concert which proved interesting and which attracted a representative audience to the Colonial Ball Room of the Hotel St. Francis on November 15, was that given by the Hilger sisters. The concerto in D major by Haydn was capably performed by the cellist, Elsa Hilger; Mendelssohn's violin concerto gave Maria Hilger ample opportunity to display her facile technic and warm tone, while the Beethoven trio, op. 70, D major, presented these three gifted and artistic musicians in a concerted work which revealed their perfection of ensemble, lovely tonal balance and skilful phrasing. The concert was enjoyed by a responsive audience.

The annual competition for scholarships in all departne annual competition for scholarships in all departments, vocal and instrumental, was held at the Ada Clement Music School, November 13. The judges were Alfred Hertz, Symphony conductor; Domenico Brescia, one of California's noted composers; Julian Wayburt; Artur Argiewiez; Rena Lazelle and Ada Clement.

George Kruger, piano pedagogue and virtuoso, played

the Grieg A minor concerto at the California Theater, October 15. Gino Severo and his excellent body of musicians furnished a splendid orchestra accompaniment. The interpretation which Mr. Kruger gave was imbued with individuality; his technic was brilliant and his execution clean and spontaneous. He received a genuine ovation, which was justly deserved.

and spontaneous. He received a genuine ovation, which was justly deserved.

The Zech Orchestra gave the second concert of this season in California Hall, November 15. The organization has been in existence for eighteen years and it is the means of bringing together young musicians of the city and enabling them through this splendid training to reach a point where they can pursue their chosen work professionally. The program included the Bach double concerto in D minor, played by Clara Elizabeth Story and Arline Lynch with Grace Harriet Lynch at the piano.

The San Francisco Musical Club's program for its second meeting of the present year presented Aillen Feally, Mrs. George Kieurulff, Modesta Mortenson and Mrs. Charles Camm, as the contributing artists, with Mabelle Shelburne West and Walter Wenzell as the accompanists. C. H. A.

### BERKELEY AGAIN HEARS SAN FRANCISCO ORCHESTRA

Noted Artists for Musical Association Concerts-Notes

Noted Artists for Musical Association Concerts—Notes

Berkeley, Cal., November 6.—For the sixth season, the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, is giving a series of four concerts in the Harmon Gymnasium, under the auspices of the Greek Theater of the University of California. The first concert, on October 26, had a splendid reception by the large audience which greeted Mr. Hertz with an ovation when he stepped upon the platform. The program included Brahms' first symphony, the ballet music from Borodin's opera, "Prince Igor," and Liszt's "Mephisto Waltz." Berkeley has come to look forward with the greatest interest to these symphony concerts under Mr. Hertz leadership. Mr. Hertz promises several compositions that have never before been heard in California. As it is desired to bring these concerts within the reach of every student of the university, prices for seats are less than at any other performance of the San Francisco Symphony Orchestra.

Berkeley Musical Association Concerts

BERKELEY MUSICAL ASSOCIATION CONCERTS

The Berkeley Musical Association (thirteenth season) neludes on its course Toscha Seidel, Florence Easton, Edward Johnson, Alfred Cortot and the Flonzaley Quartet. Notes

The music committee of the Twentieth Century Club, under the leadership of its chairman, Genevieve Wade

## PACIFIC NORTHWEST DIRECTORY

ARMSTRONG, FRANCIS J. Violinist; Director Violin Department, Cornish School of Music, Seattle

C ADY, CALVIN BRAINERD
Normal Courses and Private Tuition
or Advanced Piano Students, July 17Sept. 1. Cornish School, Seattle, Wash.

CORNISH SCHOOL OF MUSIC, INC. Dramatic Arts and Dancing Nellie C. Cornish, Director Roy Street, at Harvard, Seattle, Wash.

CORYELL, MARIAN Composer-Pianist, Re Cornish School, Seattle

E LWYN CONCERT BUREAU—
Western Management
Concert Artists and High Class Musical Attractions oadway Building, Portland, Ore.

ACQUES JOU-JERVILLE of Paris Operatic Tenor
Formerly Boston Opera and leading
grand opera of France
Head Voice Dept. Cornish School,
Scattle

KANTNER, CLIFFORD W. Voice Representing Edmund J. Myer 306 Spring St., Seattle

KRINKE, HARRY Suite 506, The McKelvey, Seattle, Wash. Advanced Instruction of Piano

EURHYTHMICS OF JAQUES DAL-CROZE Hellerau-Dresden. Geneva. ELSIE HEWITT McCOY Odd Fellows Temple, Seattle

McNEELY, PAUL PIERRE Concert Planist, Instruction 206 The McKelvey, Seattle, Wash

OATMAN, JOHN R.
Musical Courier Correspondent
1506 Yeon Bldg., Portland, Ore.

R ISEGARI, SILVIO
Piano; Concerts
Fine Arts Building, Seattle

S PARGUR, JOHN
Director Seattle Symphony Orchestra
People's Bank Bldg., Seattle

TOWNS, KIRK
Baritone
205 The McKelvey, Canadian Club
Seattle
New York

WELLS, BOYD
Special Representative of
Musical Courier
605 McKelvey Apts. Seattle.

## PACIFIC COAST DIRECTORY

BECKER, MR. and MRS. THILO Piano, Violin Piano, Violin 431 So. Alvarado St., Los Angeles

BEHYMER, L. E. Manager of Distinguished Artists 705 Auditorium Bldg., Los Angeles

BOWES, CHARLES Teacher of Voice 446 South Grand View, Los Angeles

BRESCIA, DOMENICO
Voice Specialist—Composition
603-4 Kohler & Chase Bldg.,San Francisco

BRETHERTON, GLORIA Vocal Instructor and Coach
Placement, Diction, Interpretation
Studio 501 Tajo Building
First and Broadway, Los Angeles

BRONSON, CARL Voice, Phone 10082 204-5 Music Art Building, Los Angeles C ADMAN, CHARLES WAKEFIELD Composer-Pianist 2220 Canyon Drive, Hollywood, Cal.

CHERNIAVSKY, GREGOR Master Violinist Studios 402-403 Mason Opera House Broadway, Los Angeles, Cal.

COLBERT, JESSICA Concert and Theatrical Management 619 Hearst Bldg., San Francisco

DE AVIRETT, ABBY
Teacher of Piano
Studio 246 Junipero Street,
Long Beach, Calif.

L OTT, MR. and MRS. CLIFFORD Voice and Piano 912 W. 20th St., Los Angeles

MORGAN, VINCENT—Composer— New publication, "Bird of the Wil-derness," for Soprano and ladies' chorus. Published by Emrys Music Company, 675-676 Walker Auditorium Building, Los Angeles, Cal.

O'NEIL, PATRICK Tenor, California School of Arts 601-602 Majestic Bldg., Los Angeles

OPPENHEIMER, SELBY C.
Musical, Operatic, Lecture and
Concert Manager
Foxcroft Building, 68 Post St.,
Near Kearney, San Francisco

PERSINGER, LOUIS
Management Selby Oppenheimer
68 Post Street, San Francisco

Brunswick Record, "The Annual Pro-test," composed and recorded by FRIEDA PEYCKE. Studio: 504 Tajo Building, Los Angeles, Calif.

SIMONSEN, AXEL Cello Music Art Building, Los Angeles

SMALLMAN, JOHN, Baritone Kramer Studio Bldg., 1500 So. Figueroa St., Los Angeles Address E. M. Barger, Secretary

SPROTTE, MME. ANNA RUZENA School of Vocal Art Sixth Floor of Tajo Bldg., Los Angeles

STETZLER, ALMA Voice—Opera Coach Egan School 1324 So. Figueroa St., Los Angeles

ZOELLNER CONSERVATORY OF MUSIC Complete Faculty of Artist Teachers 1250 Windsor Blvd., Los Angeles, Cal.

Hatch, is devoting one meeting a month to the study of the programs which Mr. Hertz has announced for his concerts. These meetings are open to the public.

In order to stimulate an interest in music in the Berkeley schools, Prof. E. G. Strickland, of the music department of the university, has offered five prizes, each to consist of a season ticket to the Berkeley "pop" concert series to be awarded to the winners of the best essays on music. The contest is confined to pupils of the intermediate school and the high school. The committee of judges are Charles Keeler, Isabel Morgan and Prof. E. G. Strickland.

Winifred Forbes, violinist, and Mabel Sherburne West, pianist, were heard recently in recital numbers at the Codornices Club.

American composers made up a program of the music

dornices Club.

American composers made up a program of the music history section of the Rock Ridge Club, with Mrs. L. H. Dyke, Hazel Such and Mrs. W. P. L'Hommedieu rendering the illustrative compositions. Early American composers were reviewed by Mrs. Jay Gould, with Mrs. A. H. Cheney offering comment on modern writers. A meeting of the Rock Ridge Choral was held previous to the foregoing program.

Rock Ridge Choral was held previous to the foregoing program.
Lydia Sturtevant, contralto, was the first vocal soloist of the Berkeley Popular Concert Series which began October 14 at the high school auditorium. The Berkeley String Quartet was heard in Mozart's C major and Schumann's A minor quartets. There was also a violin solo by Antonio de Grassi and a brief talk by Dr. Arthur Weiss on the Mozart composition. The Berkeley String Quartet consists of Antonio de Grassi, Robert Rourke, Pietro Brescia and William Dehe, and is a permanent Berkeley organization of real merit. There are twelve concerts—two each month—in this series, entirely distinct from those which Mr. Chamberlain has been conducting in the Berkeley schools for a number of years.

Mr. Chamberlain has been conducting in the Berkeley schools for a number of years.

The piano section of the Alameda County Music Teachers' Association held its first meeting of the season at the studio of Elizabeth Simpson, October 29. Mme. Gabrielle Chapin-Woodworth, recently returned from a tour in Europe, talked on "The Music and Art of Europe at the Present Time," and "The Passion Play at Oberammergau."

Musical numbers were contributed by Dorothy Hospitalier, violinist; Helen Marchant, accompanist, and Elwin Colberg. pianist.

berg, pianist.

The Etude Choral, under the direction of Lowell M. Redfield, made its first appearance of the season at the Etude Club, October 30, with a piano ensemble and several

Soloists.

The Grace Cathedral Choir of boys and men, of San Francisco, Wheeler Beckett director, gave a concert in the Wheeler Auditorium, November 2. The program was made up of Russian, German and English music.

E. A. T.

### SAN JOSE COMPOSER'S WORK WELL PERFORMED

San Francisco Orchestra Honors Local Musician-Schneider's Sargasso Given Fine Performance—Several Local Artists Appear

Local Artists Appear

San Jose, Cal., November 10.—The San Francisco Symphony Orchestra, Alfred Hertz conductor, opened San Jose's concert season most auspiciously November 2. A program of four numbers (the Tschaikowsky fifth symphony; Svendsen's Carnival in Paris; Sargasso, a symphonic poem by Edward F. Schneider, and the Liszt polonaise in E major) was presented. A new seating arrangement aided greatly in the way of clarity. The number of greatest interest to the audience was Edward Schneider's Sargasso. Mr. Schneider is a resident of San Jose and dean of music in Mills College. Sargasso is program music of the suggestive rather than the realistic type, characterized by novel tone color, clever instrumentation, harmonic richness, and telling contrasts. The audience gave Mr. Schneider, who was present, an ovation. His music has the quality of appealing to the average listener, as well as commanding the admiration of the musician. It is a straightforward, unaffected and thoroughly fine orchestral work, and should command the earnest consideration of orchestra conductors searching for American music in the larger forms. The entire program was splendidly done, the Tschaikowsky symphony showing the orchestra at its best.

Gounod's Redemption was given by the choir of Trinity

the Tschaikowsky symphony showing the orchestra at its best.
Gounod's Redemption was given by the choir of Trinity Episcopal Church, Le Roy V. Brant organist and choirmaster, October 29 and 30. A chorus of fifty voices, assisted by local soloists, gave a very adequate rendition to capacity audiences on both occasions.

Allan Bacon, pianist; Miles Dresskell, violinist; Ch arles M. Dennis, baritone, and Jules Moullet, accompanist, of the faculty of the College of the Pacific Conservatory of Music, gave an informal recital before the student body of the State Teachers' College. The recital, which was arranged by Ida May Fisher, head of the music department of the State College, was enjoyed by a very enthusiastic audience. A short, varied and highly interesting program was splendidly performed.

On Wednesday, November 1, Henry Bickford Pasmore, teacher of voice in the San Jose Institute of Music, Le Roy V. Brant, director, presented two San Francisco pupils in recital: Mrs. Harold Chapin, soprano, and Wilson Taylor, tenor. Both singers reflected to a high degree their thorough training and gave pleasure to an audience which filled the concert room of the Institute of Music.

C. M. D.

# PORTLAND ENJOYS **EXCELLENT PROGRAMS**

Portland, Ore., November 5.—The first municipal concert of the season took place today (Sunday) at the Public Auditorium. The program, which pleased a large audience, was furnished by Lucien E. Becker, organist; Katherine Corruccini, contralto; Genevieve Gilbert, soprano; Mae O'Neil Feldman, soprano; Neal H. Begley, tenor; Edward Moshofsky, basso, and Fred L. Brainerd, pianist. They were presented by Roberto Corruccini, conductor of the Portland Opera Association. To cover the expense of the concerts an admission fee of fifteen cents is charged, which goes to the Auditorium fund.

For its opening concert of the season at the new Woman's Club Building, the Chamber Music Trio selected Schu-

mann's trio No. 3, op. 110, and the Arensky trio No. 2, op. 73. The work of the musicians was distinguished by dignity and a delightful sense of ensemble. These concerts are always a treat to lovers of good chamber music. The trio is composed of Susie Fennell Pipes, violinist; Ferdinand Konrad, cellist, and J. Hutchison, pianist. Henriette Michaelson, pianist, gave her first recital of the season on November 5 at the Museum of Art. Her program consisted of works by Bach, Debussy and Ravel. Truly, she is a brilliant pianist and will bear watching. This artistic recital was managed by Mrs. Warren E. Thomas.

Thomas.

The Civic Symphony Orchestra, a new organization, is making rapid progress under the baton of Harry Linden.

A. L. Clifford is the manager.

Campbell's American Band, Percy A. Campbell director, is furnishing excellent music for the Portland Horse Show.

Paul Petri, who has a fine tenor voice and a large ocal class, sang at a meeting of the Council of Jewish W. R. O.

## SEATTLE NOTES

SEATTLE NOTES

Seattle, Wash., November 15.—Just when is a student worth money for his performance is a question that Seattle will have opportunity to decide for itself within the next few weeks, when Silvio Risegari, a well known piano teacher, and Bernard Perboner, violinist, will present students in public recitals for which an admission charge will be made. It will be something quite new to the public locally.

The Spargur Quartet gave the first of a series of morning concerts under the auspices of the Musical Art Society on the morning of November 2. The program included the Haydn quartet in G minor, the Schubert in D minor and some short numbers by Glazounoff.

The Fine Arts Hall was filled with an attractive audience and the general opinion was that the quartet is playing in every respect better than at any previous period of its existence. There was an evidence of a nicer ensemble which comes naturally to an organization by constant playing together and a greater feeling for nuance.

Eugene Muser, a new member of the Cornish School faculty, was heard in recital on October 18. He is possessed of adequate technic and displayed much poetical feeling throughout his playing of the numbers of his program which included works by Bach, Chopin, Schumann and some of the moderns.

Francis Armstrong, who is well known throughout the

gram which included works by Bach, Chopin, Schumann and some of the moderns.

Francis Armstrong, who is well known throughout the Northwest both as a violinist and teacher, has resumed rehearsals with his orchestra. The organization has been placed upon a working basis with a corps of officers to relieve Mr. Armstrong of much of the routine, and a membership of associate members will be added to the active list. Concerts given in the past by this orchestra have received high praise. The season starts with a list of seventy players, all of whom come under the class of amateur, though including many of the best performers in the city.

of seventy players, all of whom come under the class of amateur, though including many of the best performers in the city.

Another interesting activity started by Mr. Armstrong is the Armstrong Trio, which, with himself as violinist, includes George Rogovov, cellist, and Liborious Hauptman, pianist. The organization made its initial appearance at a recent concert given by the Ladies' Musical Club and was enthusiastically received.

Helen Ferryman, who acts as assistant to A. F. Venino at the University, has returned to her duties after a summer spent in the East, where she did some studying with Lhevinne. Miss Ferryman is a graduate of the Fine Arts department of the State University, where she was a student of piano under Mr. Venino.

Cyrena Van Gordon and Evelyn Scotney furnished interesting programs for their recitals given under the auspices of the Men's Club of Plymouth Church.

Miss Farrar filled the Arena as the opening attraction in the artist course of the Ladies' Musical Club. She gave a delightful recital but was handicapped by a bad place to sing in and an audience that was not all that could be desired in the way of appreciative musical atmosphere.

Kirk Townes has been elected to membership in the Clef Club, an influential organization composed of professional men musicians of the city.

Paul McCoole, who ranks among the leading young pianists of the Northwest, was heard recently in recital in Auburn.

in Auburn.

Vesta Muth, gifted pupil of Harry Krinke, played an exacting program in her recent recital, which included the twenty-four preludes of Chopin, and was received with enthusiasm by the large audience which had gathered to hear her. The local press spoke very highly of Miss Muth's attain

hear her. The local press spoke very nignly of mass Muth's attainments.

Very successful, both artistically and in the attendance, was the recent recital given by Dai Steele Ross, when she presented the first of a series of costume recitals. Mrs. Ross has a beautiful contralto voice and sings artistically. Harold Hurlburt, who has been giving master classes throughout the country, was a recent Seattle visitor. He will conduct a class here next season.

The Cornish School recently awarded fourteen scholarships in different departments of the institution. The awards were made through competition by the contestants, and were won by the following: Dorothy Winans, Katherine Pinney, Lois Bennett, Gertrude Austin, Ardley Baddett, in the piano department; Evelyn Dergnan, May Meel, Lillian Schoenberg, Mercer Greg, Margaret Harmon, voice; Selma Stigelman, cello; Doris Callow, school of the theater; Arnold Laken, violin; Floyd Murphy, school of the spoken word.

word.

Iris Canfield, an artist student of George Kirchner, cellist, was heard in a recital at the Cornish School recently. She played with much finish and was highly praised by the local critics. John Hopper was the assisting artist and played in his usual adequate manner.

Eugene Fiset, one of the assistants of Boyd Wells played at the concert given by the West Seattle Study Club when the program was devoted to the works of Liszt and Chopin. The audience gave evident approval of his excellent personal control of the sextellent person

audience gave evident approval of his excellent pe

Graham Morgan has been elected to fill the position of conductor of the Amphion Club, Claude Madden having moved from the city.

G. R.

# STEINWAY

THE moods and fancies of youth find sympathetic understanding in the sensitive mechanism of the Steinway. In the early years of musical effort, attainment seems so difficult and so far away. It is then there is vital need of just the encouragement which the Steinway never fails to give.

Its superior worth is accepted throughout the world without question. Yet the Steinway's cost is moderate, and terms are made convenient.

Write for illustrated literature.

# STEINWAY & SONS

107-109 East 14th Street, New York Subway Express Station at the Door

# Edwin Hughes

ROXAS

Coach and Accompaniet to
MARTINELLI
for six years
Vocal Coach

Studio: 2231 Broadway, New York
Phone Schuyler 6598

HENRY F. SEIBERT
CONCERT ORGANIST—Lutheran Church of the Holy Trinity
65th Street and Central Park West, New York City

# Allen McQUHAE

TEROF

Management MUSIC LEAGUE OF AMERICA

8 East 34th Street, New York

# MRS. EDWARD MacDOWELL

Programs of MacDowell Music

Proceeds of these recitals revert unreservedly to the MacDowell morial Association. Memorial Association.
Address: PETERBORO, NEW HAMPSHIRE.

STEINWAY PIANO

# John BLAND TENOR

Master of Calvary Cholp

ARTHUR R. HARTINGTON, Assistant

20 East 2Jrd Street, New York. Telephone 328 Gramercy

GEORGE E. Teacher of Vocal Art and Operatic Acting

SHEA 845 W. 111th St. New York 'Phone Cathedral 6140

# Gertrude LANG SOPRANO

Carnegie Hall Recital, February 5
Management: James Guider 1947 Broadway, New York



# **SOUSA AND HIS BAND** JOHN PHILIP SOUSA, Conductor

New Booking Season 1922-1923 W BOOKING SEASON Mgr.
HARRY ASKIN, Mgr.
New York 1451 Broadway

Harpist

WALTER ANDERSON

# 1452 Broadway, N. Y. ALBERT

**EMENSCHNEIDER** Organist and Director of Music, Euclid Ave. Baptist Church, Cleveland, Ohio. Director, Baldwin Wallace Conservatory of Music, Berea, Ohio. CONCERT ORGANIST—PIANO AND ORGAN STUDIO

For Recitals or Instruction Address, Berea, Ohio Plano Studio, 707 The Arcade, Cleveland, Ohio

EDWIN SCHNEIDER, Accompaniet

Manager: CHARLES L. WAGNER
D. F. McSwenney, Associate Manager,
511 Fifth Ave. (Postal Life Bldg.), New York.
Steinway Piano Used.

CLEMENTINE VERE



ROMUALDO SAPIO

Formerly conductor Metropol-itan Opera, New York, and European theaters. Couch to Mme. Adelina Patti, Calvéy Nordica and other celebrities. Address: 109 Riverside Drive, N. Y. City Phone Schuyler 8399



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

"I am a constant reader of your interesting and valuable Information column, so I come to you hoping you will kindly give me a short biography of Anna Pavlova, the date of her birth, etc. Who are the next three great premiere danseuses today? What book would you advise for giving correct information of chorcographic terms on the ballet technic?"

If you write to Pavlova's manager, S. Hurok, 29 West 42nd Street, New York City, he will probably supply you with all the details of her career that you require. Try A. McClurg & Co., Chicago, Ill., for the book on dancing.

THE GREATEST VIOLINIST.

"Who is the greatest violinist before the public today?"

The question of the greatest musician is entirely a personal matter. Ask half a dozen people who are the greatest violinists, and you would probably have half a dozen different names suggested. Listen to them and make up your own mind which one you prefer.

THE TE DEUM.

"In studying something about church music, I have become interested in the subject and would be glad to have your assistance in some of the details. For instance, when was the Te Deum first sung and who is supposed to have been responsible for it?"

Deum first sung and who is supposed to have been responsible for it?"

The Te Deum Laudamus dates from A. D. 600, and Nicolas, Bishop of Remisinia in Dacia, is said to be responsible for it. It is said that the greatest of the settings for it have been composed in England. The earliest one was written by Purcell for St. Cecilia's Day, 1694. His church music "shows the original melodist." In 1847 there was a revised publication of this Te Deum, which appeared as an Ode for St. Cecilia's Day. Dr. Blow was another Englishman who wrote church music, and he also composed an Ode for St. Cecilia's Day; he was organist in Westminster Abbey before Purcell and again after Purcell's health gave way. One of Dr. Blow's Te Deums was written with an accompanient of two violins, two trumpets and bass, the exact orchestra used by Purcell. Dr. Crofts, who succeeded Dr. Blow as organist at Westminster Abbey, wrote a Te Deum for the same instruments. The Utrecht Te Deum, the Ms. of which is dated January 14, 1712.

About Prihoda.

ABOUT PRIHODA.

"Could you give me some information about Vasa Prihoda, a Bohemian violinist who appeared here about two years ago under the direction of F. Gallo? There has been no announcement of his return to this country. I should like to know something about his life, etc."

Mr. Gallo's office, Aeolian Hall, will undoubtedly be able to give u the desired information about Prihoda.

HEIFETZ' TECHNIC.

"I should be grateful to your Information Bureau if you would tell me whether Jascha Heifetz' technic is of the highest perfection."

It is. Probably no violinist—unless it was the wizard Paganini, ever developed technic to the point of the perfection that Heifetz has. It is what particularly distinguishes him.

ABOUT MANY THINGS.

ABOUT MANY THINGS.

"I am sending you a round dozen of questions about which I am very anxious to have information, and do not know where to apply for it excepting to the Information Bureau of your Musical Couries. Thanks so much."

(1) "Find out number of mechanical musical instruments in the United States twenty years ago as compared with figures today."

The Information Bureau does not know of any reliable information available even of an approximate estimate of the number of mechanical instruments in homes in 1902, nor are there any figures available at the present time. In 1908 the number of player planos produced amounted to 34,516; in 1914, to 88,909, and in 1919, the latest year for which figures are available, to 176,870. In 1909, the number of talking machines produced was 344,681; in 1914, 514,154, and in 1919, 3,236,406. In 1903, as can be seen from these figures, both of these instruments were in their infancy, and the production was very low—in fact they had not passed out of the experimental stage as real musical instruments.

(2) "Total amount of money invested in opera houses, symphony orchestras and musical organizations."

No figures available.

(3) "Annual admissions paid for musical entertainments?"

The government fax statistics might give you this.

(4) "Amount of money invested in manufacture of instruments, private at other instruments.

(3) "Annual admissions paid for musical entertainments?"
The government tax statistics might give you this.

(4) "Amount of money invested in manufacture of instruments, pianos and other instruments requiring skill?"
Capital invested in piano industry, \$16,108,536. Capital invested in organ industry, \$6,770,587. Capital invested in manufacturing band instruments, small goods, etc., \$7,876,182.

(5) "Number of musical copyrights per annum?"
Try the Library of Congress, Washington, for this.

(6) "Musical institutions"
(7) "Number of music teachers?"
(8) "Number of graduates per annum?"
(9) "Number of graduates per annum?"
(10) "Number of Spring Festivals?"
The Information Bureau has a record of twenty-five that were given in the spring of 1922.

(11) "Number of phonographs used in public schools?"
(12) "Number of books published on musical subjects."
Consult the Public Libraries.
To questions 2, 3, 5, 6, 7, 8, 9, 11 and 12 there are no available statistics. In several cases, such as annual admissions for musical entertainments, the managers of theaters, concerts halls or operahouses would be unwilling to give such information. Information as to number of graduates per sannum would entail more than a week of research at some library where all reports from various music institutions were on file, but the information would not be inclusive of all the "graduates" sent out, many institutions not being represented in any one library.

Sandor to Accompany Graveure

When Louis Graveure was in Berlin recently he engaged Arpad Sandor as his accompanist, and his work was so satisfactory that the noted baritone brought him back to America with him so that he could continue in that capacity. In addition to accompanying Mr. Graveure, Mr. Sandor will play a group of solos at every recital. He is well known as a solo pianist in Hungary and Germany and was music critic on one of the leading papers in Budapest.

# Althouse Singing in Mexico

Paul Althouse, the Metropolitan tenor, will appear in concert at Hardin College, Mexico, Mo., on March 5 next. He reached San Francisco on November 24 from Australia where he has been appearing with great success.

Myra Hess Recital January 5

Myra Hess, the English pianist, will leave England December 23 on the S. S. Adriatic for her American tour and will arrive in New York the last day of the year. Her first and

# ONE MILLION-ONE DOLLAR **CAMPAIGN**

Under the Auspices of the OPERA IN OUR LANGUAGE FOUNDATION, INC.

DAVID BISPHAM MEMORIAL FUND, INC. To Establish an American Opera House

And further purposes of these organizations, which OPERA IN OUR LANGUAGE FOUNDATION.

To further in every possible way opera in our lan-guage in the U. S. A., to organize, reorganize or as-sist companies, and if foreign works are given, to acquire adequate translations. (Foreign works and artists to be heard only in English.)

DAVID BISPHAM MEMORIAL FUND.

To assist the American composer, notably of operas, and to keep alive the name of David Bispham and his art through a fitting memorial.

Checks of \$1 or more may be mailed to Mrs. Louis E. Yager, treasurer-director, at National Campaign Headquarters, 300 Forest Avenue, Oak Park, Ill. National Officers—Mrs. Archibald Freer, Mrs. Rockefeller McCormick, Mrs. Albert J. Ochsner, Mrs. Louis E. Yager.

New	sub	всгі	ptic	ns	r	epo	ort	tec	1:				
Alice Wells										 	 		
Mrs. E. C. Hoelsch													
Mrs. Austin I. Line													
Mrs. Curtis Turne													
Mrs. James Lee													
Mrs. Benjamin Blan													
Mrs. John D. Ivey													
Mrs. Arnold M. Ive													
Arnold M. Ivey													
Miss Sill													
Deres Print													
Helen Dennison													
Dr. Roscoe Harry													
Mrs. Hu. Woodway													
Mrs. C. C. McCulle													
Mrs. Pointer													
Mrs. Gregory													
Miss Thibault													
Degree of succession of a con-													
	****				•••					 		 	_
Subscriptions p	revio	asly	list	ted.						 	 	1,	\$
Amount received	d to	date					0 0 1			 		1,	3(

possibly her only New York recital will take place at Aeolian Hall on the evening of January 5. Annie Friedberg, her manager, is now receiving reservations for tickets for this recital.

Sinigalliano Pupil in Radio Concert

Helen Sinigalliano, wife and pupil of A. Sinigalliano, pleased thousands of music lovers at a radio concert in Newark, N. J., on Sunday evening, November 12. Her program numbers were: Ave Maria (Schubert-Wilhelmi), selection from Faust (Gounod-Elman), Caprice XXII (Paganini-Brown), Caprice Viennois (Kreisler), and Last Rose of Summer, arranged by Leopold Auer. Extras were also added, these being the Viennese popular song (Kreisler), and Cui's Orientale.

The following letter received from the superintendent of the Radiophone Broadcasting station speaks for itself:

Mrs. Helen Sinigalliano,
Dear Madam: We wish to thank you for the very excellent concert rendered from this station last Sunday evening, which was very greatly appreciated by both ourselves and our audience. Whenever you care to give another concert from WJZ we will be very glad to have you.

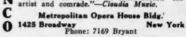
Very truly yours, (Signed) H. E. MILLER, Supt.

By Chas. B. POPENOE.

Westinghouse Elec. & Mfg. Co., Radiophone Broadcasting Station

# HARRIOT EUDORA BARROWS

TEACHER OF SINGING
Boston Conrad Building, Providence Trinity Court, Boston





# ETHEL GROW



@ Underwood & Underwood

through the medium of her songs and of pleasing an audience at once critical and appreciative. — N. Y. Morning Telegraph.

Contralto

27 West 57th Street New York Phone: Plaza 5859

# NEW YORK STRING QUARTET FOUNDED THREE YEARS BEFORE GIVING FIRST PUBLIC CONCERT

Debut in City Whose Name It Bears Highly Successful

There is a story of three years of rigorous effort behind the success of the New York String Quartet, which made a highly successful debut not so long ago in the city whose name it bears. In 1919, Mr. and Mrs. Ralph Pulitzer founded an ensemble group consisting of Ottokar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola, and Bedrich Vaska, cello. One of the terms of the foundation was that the quartet was not to give a public concert in New York City until three years had elapsed, and since the day that the quartet came into being the members have practiced together almost daily, giving concerts in the home of the foundars and making a few appearances in the smaller cities. Although the unusual gifts of the players, both as individuals and as a group, were manifest to all who heard them, the temptation to make a New York debut before the specified time was resisted in order that as fine an ensemble performance as possible might be given at this crucial concert. And the enthusiasm of the initial New York audience, coupled with the commendation of the reviewers, proved that the three years had been spent profitably.

Despite their Bohemian names, Messrs. Cadek and Siskovsky are American born. Mr. Cadek is a native of Chattanooga, Tenn., and Mr. Siskovsky comes from Cleveland, Ohio. Both of these young violinists interrupted promising careers to enlist in the United States Army during the war and both saw active service. Mr. Cadek's musical gifts were utilized in war time chiefly for the entertainment of his fellow soldiers, but Mr. Siskovsky was appointed bandmaster and won no little reputation in that

capacity. Mr. Cadek's father was his first teacher, and at the age of sixteen, the young violinist went to Zurich, where he studied in Professor de Boer's master classes at the Conservatory, graduating three years later with highest honors. He has also studied with Leopold Auer and has appeared as soloist with symphony orchestra, and in recital. Mr. Siskovsky is a pupil of Sevcik and Auer and like Mr. Cadek has been an orchestral soloist and recitalist.

Ludvik Schwab will be familiar to many concert-goers as accompanist for Jan Kubelik, with whom he played for fourteen years. Mr. Schwab, however, always favored stringed instruments, and his appearance as viola player with the New York String Quartet is in the nature of a return to his first musical love. He is a pupil of Sevcik and his experience as an ensemble artist has been extensive. He also has no small talent as a writer of program notes, and his comments on the new works which the quartet introduces frequently appear in the New York dailies.

Bedrich Vaska studied with Wihan at Prague and Hugo Becker at Frankfort, after which he became first cellist of the Warsaw Symphony Orchestra. He was a member of the Sevcik String Quartet, with which he toured for seven years, playing in every country in Europe. While with this organization, Mr. Vaska has been in this country for about twelve years, five of which he spent as cellist of the Eastman Quartet in Rochester.

The New York String Quartet has prepared a large repertory in its three years of existence, comprising the



THE NEW YORK STRING QUARTET,

founded in 1919 by Mr. and Mrs. Ralph Pulitzer. (Left to right) Ottokar Cadek, first violin; Jaroslav Siskovksy, sec-ond violin; Bedrich Vaska, cello, and Ludvik Schwab, viola. (Photo by Arnold Genthe)

classic quartets of Haydn, Mozart and Beethoven, as well as the works of such moderns as Ravel. Novelties appear frequently on their programs. They have already given New York first hearings of compositions by Vitezslav Novak and Josef Suk, and further "first time" performances are promised for the third of their subscription concerts in New York, which will take place at Aeolian Hall on March 1, 1923.

# DALLAS' FOURTH ANNUAL MUSIC DAY A SUCCESS

Dallas, Texas, November 11.—The fourth annual Music Day, wheih was celebrated in Dallas early in October, was a day of great interest to large crowds. Every music club of the city presented artists in recital, held receptions and remembered hospitals, charity homes, jails and many other places. Programs were given in the leading theaters, in the music stores and in many of the private studios. The concerts were sponsored by the Music Dealers' Association, the Music Teachers' Association, the Municipal Music Commission, and by newspapers.

concerts were sponsored by the Music Dealers' Association, the Music Teachers' Association, the Municipal Music Commission, and by newspapers.

Another thing which is greatly advancing the appreciation of fine music in Dallas is the music memory contest held every year in the public schools. The success of former years inspires Sudie Williams, director of public school music, to make the programs of greater worth this year. The music is heard by the students on Victrolas which are in every school, at concerts given by local artists at which these numbers are especially given for them, over the radio broadcasting station of the Dallas News and Dallas Journal, and in various other places and ways. The orchestra of the Palace Theater, under the direction of conductor Don Albert, gave a program of music selected from the music memory contest. Other programs of the sort are to follow.

Still another asset is the radio broadcasting station of the Dallas News-Journal plant. One of the most powerful broadcasting plants in the United States has recently been completed at the office of the Dallas News, and many concerts are being broadcasted from it. Such well known pianists as Harold Von Mickwitz, Paul Van Katwijk and Reuben Davies, and violinists such as Walter Fried (conductor of the Dallas Symphony Orchestra), Curt Beck, Walter Romberg and others, and Mrs. Albert Smith, Helen Fouts Cohoon, Daisy Polk, sopranos, have appeared.

Artists to be presented by the MacDonald-Mason management include Louise Homer, Irene Castle and ensemble, Reinald Werrenrath, the Irish Regiment Band, Louis Graveure, Alice Gentle, Rachmaninoff, Paderewski, Mischa Elman, Heifetz, Geraldine Farrar and Mme. Schumann Heinek.

The William Wade Hinshaw Opera Company was pre-

Elman, Heifetz, Geraldine Farrar and Mme. Schumann Heink.

The William Wade Hinshaw Opera Company was presented by Earl Behrends in November in The Impresario, and will be heard in February in Cosi Fan Tutte.

The Dallas Male Chorus will give four concerts during the year, the soloists including Frances Ingram, Paul Althouse, Arthur Middleton, Jacques Thibaud, the St. Louis Symphony with Rudolph Ganz, piano soloist and conductor, and Frieda Hempel.

The season of the Dallas Orchestra, again under the direction of Walter Fried, opened its season in November. During the winter four concerts and two "pop" programs will be given.

The correspondent of the Musical Courrer received an invitation on Sunday, October 29, to attend the first presentation of a celebrated artist at the Palace Theater. On October 29 Greek Evans, baritone, formerly heard here with the Scotti Opera Company, appeared in conjunction with the Palace orchestra, conducted by Don Albert. A pleasing concert was first given by the orchestra, after which Mr. Evans sang the prologue from Pagliacci. He displayed a voice of richness and clarity and was heartily encored by the large audience. He sang the entire week, at all of the "De Luxe" performances at the theater. The Palace orchestra gives weekly Sunday afternoon programs, which are proving very popular.

Marion Tryon Ransier's Lowe Recitals.

# Marion Tryon Ransier's Iowa Recitals

Marion Tryon Ransier's lowa Recitals

Marion T. Ransier, pianist, has recently been appearing in Iowa, with much success in what she calls "Contrast Recitals." Her programs are unique and instructive, as she uses various means of obtaining the contrasts, and illustrates her playing by short talks. Of her playing the Spirit Lake Press said: "Miss Ransier has a pleasing personality... Her execution was masterly and she gave an instructive program in an entertaining and enthusiastic manner, showing remarkable technic, skill and interpretation."

# DeKyzer in Three States

Marie deKyzer, soprano, who recently took up her residence in Elmhurst, L. I., sang a fortnight ago in Allen-

town, Pa., in Gounod's "Gallia," and was at once re-engaged, for Rossini's "Stabat Mater," and also for a recital later. For this week she was booked (a return engagement) in North Carolina, and in January she will be soloist for the Hartford (Conn.) Choral Society, in Gade's "The Crusaders." Recently she was special soloist at Port Chester Summerfield M. E. Church, F. W. Riesberg organist, this being her third appearance in this church within two years.

### Schumann Heink for Providence

Ernestine Schumann Heink will sing in Providence, R. I., on January 7, directly after her Christmas vacation and after appearing in Rochester, N. Y., on January 3. That same month the contralto will also be heard in concert in Portland, Me.; Boston, Mass.; Asheville, N. C.; Jacksonville, Fla., and Miami, Fla., besides appearances already announced. She will also appear in Meridian, Miss., in concert, on February 16. The same month the contralto

will sing in Tampa, Fla.; Birmingham, Ala.; St. Louis, Mo.; Little Rock, Ark.; Muskogee, Okla.; Fort Smith, Ark., and Tulsa, Okla.

# Helena Marsh Sings on President's Yacht

At a reception given to Lord and Lady Mountbatten in Washington, D. C., by Mr. and Mrs. Lawrence Townsend of that city, Helena Marsh, the young American contralto, sang for the guests who included many state officials and representatives of foreign legations. So popular was Miss Marsh that she was invited to sing aboard the President's yacht, The Mayflower, on the following day.

## Schwarz and Philharmonic in Concert

Josef Schwarz will give a concert with the Philharmonic Orchestra under Josef Stransky at Carnegie Hall, New York, on Thursday evening, December 28.



# YEATMAN GRIFFITH GRAND RAPIDS HEARS

Teacher of FLORENCE MACBETH, Prima Donna Col LENORA SPARKES, Lyrie Soprane, and other prominent Studios: 318 West 82d St., NEW YORK CITY. Tel. Schuy

RECITALS IN ENGLISH, FRENCH, ITALIAN AND NORWEGIAN 561 West 143rd Street, New York City. Tel. 2970 Audubor

# DR. CHERUBINO RAFFAELLI

From Royal Conservatory, Florence, Italy
TEACHER OF SINGING AND PIANO
Vest 137th Street, New York City
Telephone Audubon 666

ALLABACH COLORATURA SOPRANO
Opera and Concerts
Management: Louis Brand

GIUSEPPE BOGHETTI Graduolo, Styri Concertabry of Stock Vocal Studios: 1716 Chestaut Street Philadelphia, Pa-

122 Carnegie Hall New York

Hall Professor of Choral Music, Columbia University
Address 39 Claremont Ave.

# William S. BRADY

TEACHER OF SINGING Studio: 137 West 88th St., New York. Tel. Schuyler 10099

# CHARLES SANFORD SKILTON COMPOSER and ORGANIST

# MARIE SUNDELIUS Soprano

# Edwin Franko Goldman

CONDUCTOR THE GOLDMAN BAND
A Symphony Orchestra in Brass" Celumbia Univer Personal address: 202 Riverside Drive, New York

# J. FRED WOLLE

ORGANIST
Management: THE WOLFSOHN MUSICAL BUREAU,
8 East 34th Street, New York

O'C QUIRKE Voice Placement and Opera Class

# DAN BEDDOE

TENOR

Voice Culture-Recitals and Oratorio Cincinnati Conservatory of Music Cincinnati, Ohio

# **№ COLLEGE OF MUSIC**

# GEORGE S. MADDEN



BARITONE Master Singer

Concert, Recital and Oratorio

"In oratorio music his style was es-cially praiseworthy." — New York

GEORGE H. LAWSON, Manager 267 Macon St. Brooklyn, N. Y. Phone 7992-W Decatur

# A VARIETY OF CONCERTS

Edward Johnson Heard for Third Time in Year-Roderick White in Recital-Other Concerts

Grand Rapids, Mich., November 7.—For the third time within a year Edward Johnson, tenor, was presented in this city by the managers of the Master Artists' Course, at the Armory, October 4, in a joint recital with Edith Mason, soprano. Two groups of songs were sung by Miss Mason and two groups by Mr. Johnson, the second half of the program being a presentation of the finale of act one of Madame Butterfly, given in costume and with appropriate stage settings. At the piano, Edgar Nelson substituted on short notice for Elmer Zoller.

The second concert in the same course was given by Reinald Werrenrath, baritone, on October 11, at the Armory, Harry Speir was at the piano. Grand Rapids, Mich., November 7.-For the third time

#### RODERICK WHITE IN RECITAL.

An interesting recital was that given by Roderick White, violinist, in the St. Cecilia auditorium, October 18. Mr. White had just returned from the Pacific Coast, where he gave concerts in co-operation with Lester Donahue, pianist. He also appeared as soloist for the Bohemian Club, playing with orchestra the Tartini concerto and a tone poem, Farewell to the Forest, written by Wheeler Beckett for Mr. White and dedicated to the Bohemian Club. In his local concert he proved that he is steadily growing in his art, not only as an executive musician but also as a composer. He played his own Romance, a well-written composition with a beautiful melodic line, as well as an arrangement of the Chant Indoue by Rimsky-Korsakoff. His accompanist was Ferdinand Warner, who acquitted himself especially well in the Grieg C minor sonata.

Various Concerts.

#### VARIOUS CONCERTS.

Chant Indoue by Rimsky-Korsakoff. His accompanist was Ferdinand Warner, who acquitted himself especially well in the Grieg C minor sonata.

VARIOUS CONCERTS.

In the St. Cecilia auditorium, on October 17, under the auspices of the Randall Division of the Fountain Street Baptist Church, Harriet Story MacFarlane, mezzo contralto of Detroit, gave an illustrated song recital and talk which she called Tone Pictures And Their Relation To Paintings. Of the eighteen songs, seventeen were by American composers. They were illustrated with slides of famous paintings, and charmingly interpreted by the singer. Her sympathetic accompanist was Lillian Lachman Silver of Detroit.

Grand Rapids has reason to be proud of the piano recital given by Oscar Cress in the St. Cecelia auditorium, October 2. Mr. Cress' musicianship is of a high order and he had prepared a difficult program which he played with technical ease and understanding. He was assisted by Mrs. W. J. Fenton, soprano, who sang two groups with artistic style and admirable diction. The accompanist for Mrs. Fenton was Helen Baker Rowe.

A crowded house delighted in the long program given October 6 in the Armory by Sousa and his band. Soloists were Marjorie Moody, soprano; Caroline Thomas, violinist; John Dolan, cornetist, and George Carr, xylophonist. The St. Cecilia Society, Mrs. F. Dumbar Robertson president, opened its season, October 6, with a program of American music. Lloyd Loar, of Kalamazoo, who won the prize offered by the society in 1921 for the best cello composition, was a guest of the club, and played the prize number, a nocturne in D major, on a viola alt. The nocture is melodious and charming in its sincerity. Mr. Loar produced a beautiful tone on his unusual instrument. Others who appeared were Madge Miller, contralto; Mrs. H. J. Palmer, soprano; Elizabeth Horner, painist; Clara H. Davis, Mrs. Russell E. Cole and Mrs. H. Monroe Dunham. The second meeting of the student division of the society for April, all members—a minute from a suite by Walter P. Lim

Grand Rapids has a unique organization, known as the Saxophone Club. An eight piece orchestra, consisting of piano, one soprano, one tenor, one baritone, and four alto

saxophones, has been formed from the active members of the club, and will be known as the Novelty Saxophone Ensemble. A number of public appearances have been arranged by the president and musical director, William Van Gemert. H. B. R.

# Menth a Favorite in Canton

Menth a Favorite in Canton

Herma Menth is a great favorite in Canton, Ohio, for every time she plays there she is given an ovation. Her latest engagement in that city was at the Festival of Progress, held in the Auditorium under the auspices of the Elks' Club. The critic of the Canton Daily News of November 2 paid tribute to Miss Menth as follows: "The infectious personality of Herma Menth is as much a professional asset as her musicianship. Hers is a nature that compels friendship and her audiences are inevitably warmed to her upon the first sprightly smile with which she greets them. This friendly attitude takes another form when she plays, for Herma Menth is unquestionably a mistress of her art. It will be recalled that only a few weeks ago she played for radio station WWB of the Daily News, her appearance marking the most important event, musically, in the history of the Daily News station. And she was just as enthusiastic over playing for an unseen audience as though its plaudits sounded in her ears and she visioned the pleasure that her playing gave."

# Houston (Tex.) to Hear Noted Artists

Houston (Tex.) to Hear Noted Artists

An attractive brochure was recently received listing the artists who will appear this season in Houston, Texas, under the management of Edna W. Saunders. The season began November 15, with Louise Homer. The Irish Regiment Band will be heard on January 2. Frieda Hempel is booked for a recital February 10, and Jascha Heifetz on February 19. March 2 will bring Tony Sarg's Marionettes, and Geraldine Farrar on March 6. On Easter Sunday will appear Ernestine Schumann Heink, who will give a matinee recital. For April 11 Amelña Galli-Gurci is booked, with Homer Samuels pianist, and Manuel Berenguer, flutist. Houston has Miss Saunders to thank for arranging such a splendid course.

## De Luca and Nyiregyhazi in Joint Recital

A joint recital was given by Giuseppe De Luca, baritone of the Metropolitan Opera Company, and Erwin Nyiregyhazi, the Hungarian pianist, in Memphis, Tenn., on October 31. According to word received from Memphis, "Seldom have they heard two such great artists on one program. Mr. De Luca sang the aria from Don Carlos exceptionally beautifully, and Mr. Nyiregyhazi's interpretation of his Hungarian numbers (Brahms' Hungarian Dance and Liszt's rhapsodie No. 2) was truly marvelous."

# MRS. FREDERICK SNYDER

2025 Broadway New York City

Mgt. DANIEL MAYER

Aeolian Hall, New York

# The SECRETS OF SVENGALI

BY J. H. DUVAL

Real-life teachers cannot resort to hypnotism as did Svengali with the immortal Trilby.

They can get the same results by natural means.

What are the means?

This book tells you, and if you are student or teacher you cannot afford to be without it.

\$2.00 at all music dealers and booksellers

James T. White & Co. **PUBLISHERS** 

70 Fifth Avenue

**New York** 

# WASHINGTON SEASON

OPENS BRILLIANTLY

Philadelphia and New York Orchestras Have Paul Kochanski, Albert Spalding, Richard Crooks, Elsa Stralia, and Mme. Cahier as Soloists—Ukrainian Chorus, Sousa, Elman, Lhevinne, Schumann Heink in Excellent Program—H. Leroy Lewis Gives Campbell-Tipton Evening

Washington, D. C., November 19.—As there have been no letters from Washington in several months, it may be well to chronicle the events of the last few weeks in order to make complete the musical record for the season of 1922-23.

well to chronicle the events of the last few weeks in order to make complete the musical record for the season of 1922-23.

A delightful surprise awaited the capital's concert devotees when the Ukrainian National Chorus opened the season with two concerts, October 19 and 23, under the direction of Alexander Koshetz, whose baton proved potent in effecting remarkable precision of attack on the part of his twenty-seven singers. The soloist with the organization was Oda Slobodskayja, of the Petrograd Opera, who is making her debut in America.

Stuart Walker's production of The Book of Job, while primarily a dramatic event, attracted an interested group of music lovers who thoroughly enjoyed the musical setting. The first of the season's symphony concerts was given by the New York organization, October 24, under Walter Damrosch, who presented as the soloists for the occasion, two distinguished violinists—the Russian, Paul Kochanski, and the American, Albert Spalding, playing Bach's concerto in D minor. The symphony for the afternoon was Brahms' No. 2 in D. The novelty on the program, however, was the much discussed Saint-Saens suite, Carnaval des Animanx, in fourteen movements, which was heard here before it was presented in New York. For this work Mr. Damrosch presided at the first piano, while his nephew, Leopold Damrosch Mannes, was at the second; and assistant conductor René Pollain directed the orchestra. The second concert given by the same organization, on November 14, was an all-Wagner program. However, the music was of lesser interest than a young American tenor, Richard Crooks. It is seldom that a Washington audience has listened to a voice more rich in natural beauty and appeal, more vibrant with feeling. The applause was a spontaneous and generous appreciation of art, as Mr. Crooks was unknown to the major part of the audience. He sang the Prize Song from Die Meistersinger and with Elsa Stralia, soprano of dramatic power, the entire third act of Siegfried. The program included the prelude and introductio

As usual, a "standing-room-only" house greeted Leopold Stokowski and his Philadelphia Orchestra on November 7. The soloist was Mme. Charles Cahier, an American contralto, who sang an aria from Meyerbeer's Le Prophete, and Adieu Forets from Tschaikowsky's Jeanne d'Arc. Mr. Stokowski offered a suite arranged from the compositions of Lully, Vivaldi's concerto grosso in D minor for strings only, the overture from William Tell, Moussorgsky's entracte from Khowantchina, and (the novelty of the afternoon) Stravinsky's Feuerwerk.

Contraltos have monopolized the vocal recital field thus far this season, Mme. Schumann Heink giving a most delightful program composed chiefly of lieder, on October 10 and Sophie Braslau giving a program in many torigues on November 16. At the Schumann Heink recital, Florence Hardeman, violinist, and Arthur Loesser, pianist, were assisting artists, while Miss Braslau had the advantage of Ethel Cave Cole's sympathetic accompaniments.

sisting artists, while Miss Brasiau nau the Ethel Cave Cole's sympathetic accompaniments.

LOCAL TALENT

H. LeRoy Lewis gave a studio recital on November 14-a Campbell-Tipton evening, in compliment to the widow of

the composer, who is visiting some friends in Washington. Warren F. Johnson, assistant organist of the Bethlehem Chapel of the Holy Nativity, Washington Cathedral, gave a recital (the sixty-ninth) on November 19. Those who heard Mr. Johnson's recitals last year must share with his instructor, Mr. Priest, the organist of the Cathedral, pleasure and satisfaction in the marked advance of this earnest student and true musician.

# Opera Season in Mexico City

Andres de Segurola is the impresario of an opera company he has assembled for a special season in Mexico City, which was to begin with a performance of Carmen, on Friday evening, November 24. The season is to be known as the Fleta Season and will introduce to Mexico City the Spanish tenor, Miguel Fleta, who has attracted much favorable attention abroad, but who is not yet known in the United States. The principal artists of de Segurola's company are Maria Escobar, Alice Gentle and Laya Machat, sopranos; Gabriela Galli and Adda Paggi, mezzo-sopranos; Miguel Fleta and Ruggiero Baldrich, tenors; Vicente Ballester and Joseph Royer, baritones, and Giovanni Martino, bass. The conductors are Ignacio Castillo and Gaetano Merola. Merola.

Merola.

The operas to be given, in all of which Fleta will appear, are Carmen, Tosca, Rigoletto, Aida, Pagliacci, La Dolores, Il Tabarro, L'Oracolo, and a new opera, Citlali, music by Jose F. Vazquez and the book by Manuel M. Bermejo. This opera won the prize in a recent contest instituted by a leading paper of Mexico City.

### Sousa Fills Date in Knoxville, Tenn.

The arrival of John Philip Sousa and his band in Knox-ville, Tenn., on October 30, was cause for much interest and excitement. The Journal and Tribune of that city gave

ville, Tenn., on October 30, was cause for much interest and excitement. The Journal and Tribune of that city gave a long and very interesting interview with the famous bandmaster. There was a particular part that attracted attention and that is what Mr. Sousa fashioned as his own musical creed. It was as follows:

"The putting together of notes in the form commonly known as musical composition can be classified as follows: Untechnical rot, technical rot, meritorious musical matter with a by-product of time, filling, padding, and—pure inspiration. There is little or no difficulty for the technical musician to fill pages with sequential notes, either disagreeable or pedantic. There is do difficulty for the untechnical man to produce sound perhaps pleasing to himself, but trite and commonplace. A higher form of producer is the one who involves a happy musical idea, and then pads it with an attempt to hide his paucity.

"The music that becomes valuable in the world's repertory is formed by the combination of man with a power beyond himself—a communion with his Creator.

"It is my belief that the materialist and atheist produce only man-made works—and therefore, they do not endure. Robert South's words ring true, 'God is pleased to vouchsafe the best that He can give, only to the best that we can do.' When the most talented composer ignores the spiritual partnership, his work shows its absence. That perhaps is most evident at the time a composer begins his career when

his mind is more intense on what the world has or is doing in musical art, than in becoming absorbed in his work.

"First compositions almost invariably show the influence of tradition or environment. It is not until the composer feels that his work must be done with no thought of what others have done that he arrives at the fruition of his genius. Then it will be found that the 'unseen helper' not only guides the composers' mind to a successful effort but prepares the ears of the world for its advent."

And this same newspaper goes on to report that the advance sale of both the matinee and evening concert in Knoxville was practically capacity. This seems to be the case in almost every place which Mr. Sousa has visited on this present tour.

this present tour.

#### A New Opera Composer

From Florence, Italy, comes word that John Laurence Seymour has written three operas that have been pronounced of the first order by such noted musicians as Henri Busser, conductor at the Paris Opera; Vincent d'Indy, head of the Schola Cantorum, and Ildebrando Pizzetti, one of Italy's leading composers. The following notice from La Nazione, Florence, gives some additional details.

details:

Florence has entertained of late days John Laurence Seymour, a Californian, who, in the hospitable home of the noted Maestro Boghen, of our Royal Conservatory of Music, has, on three consecutive evenings, before musicians and critics of the city, given auditions of three theatrical works recently composed. Although he is a young composer, his production is already remarkable, for each opera has three acts and several parts. In the Antigone, of corned, as well as in The Devil and Tom Walker, of Irving and Tracy, Mr. Seymour has given proof of a musical temperament of the first order, of a great feeling for the theater, and of a rich vein of melody.

All those present sincerely congratulated the composer, Maestro Boghen was especially complimentary, and Mr. Seymour should be particularly gratified by his flattering opinion, for the severity of his criticisms and the difficulty of obtaining his unqualified approval are well known.

The famous Maestro Piszetti, who has had the opportunity of becoming acquainted with the operatic works of Mr. Seymour, has likewise found them rich in musicality and deserving of performance in some important theater.

We sincerely congratulate the young composer who has given such a beautiful proof of his talent and of his fecundity.

# Frances Peralta Engaged for Baltimore

Frances Peralta, dramatic soprano of the Metropolitan Opera Company, has just been engaged as soloist with the Baltimore Symphony Orchestra in Baltimore for Sunday evening, January 21. Incidentally this is Miss Peralta's third consecutive season with the Metropolitan, with which organization she has just made her reappearance in Mefistofele with Chaliapin.

The Standard
Lamperti Method
of Voice Production Metropolitan Opera House Studios 1425 BROADWAY, N. Y. Tel. 1274 Bryant



THEO. — TENOR
Studio: 22 West 39th Street New York

Now Starring in Rose of Stamboul

**Century Theater** 

# Re-opened October Tenth

Send for Catalogue

17 East Eleventh Street, New York City

BARITONE

Metropolitan Opera Co.

ent: CHARLES L. WAGNER

**VICTOR** RED SEAL RECORDS

# HENRI ZAY

# Isaac Van Grove CHICAGO OPERA ASSOCIATION

**Auditorium Theatre** : : Chicago, Ill.

CHEV. DE LANCELLOTTI

(FROM THE "CONSERVATOIRE DE PARIS")
TEACHER OF PIANO
VOCAL COACH CONCERT ACCOMPANIST
294 West 92d Street Phone: Schuyler 5614

# CARL BEUTE

American Pianist and Composes CONCERT AND LECTURE RECITAL

1400 Broadway, New York City Management: JOHN WESLEY MILLES.

EDGAR

# **UELESTINE** GORNELISON

MEZZO-SOPRANO TEACHER OF SINGING

CLEVELAND, OHIO STUDIO, 3122 EUCIJD AVE.

PIANIST
(with LESCHETIZKY 1903-06) STUDIO: 722 The Arcade, Cleveland, O.



# TRINITY-PRINCIPLE-**PEDAGOGY**

INNER FEELING EAR REASONING EYE TOUCH

Applied to Seven Music Subjects Teacher's Class-Oct. 2, 1922

Catalogue Sent and Demonstrations Given

EFFA ELLIS PERFIELD

411/2 WEST 45th STREET, NEW YORK CITY

Phone Bryant 7233

Cable Address "Perell" Chicare

# Information Bureau OF THE MUSICAL COURIER

nt, which has been in sumber of years, will continuously subjects of interest to our

formation on all subjects of interest with the facilities at the disposal of the Musical Courses. With the facilities at the disposal of the Musical Subjects, making the department of value.

The Musical Courses will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be address Information Bureau, Musical Courier 437 Fifth Avenue, New York, N. Y.

# **OSCAR** SAENGER Studios: 6 East Eighty-first Street

Consultations and voice trials by appointment only

Tel. 1644 Rhinelander

L, Lilly, Sec'y



# MUSIC, INTERPRETED THROUGH PIANO TECHNIC, THE ANTIDOTE TO MECHANICAL PLAYING

(Continued from page 7)

other voices, where all of them together reach their rhythmic jump off instant into silent time at the rests.

IN IMITATION OF MACHINE-TECHNIC'S ONE SUPREME QUALITY MIDST ITS MANY DEFECTS.

IN IMITATION OF MACHINE-TECHNIC'S ONE SUPREME QUALITY MIDST ITS MANY DEFECTS.

However deficient and even devastating may be the consequences to music's rhythmic phrasing of melodic and harmonic tone content, by the way, yet nothing can deter the mechanical piano chauffeur from at least covering his ground. In emulation therefore of this superficial gethere virtue in a life span brief for its encounter with the constant danger of becoming stranded by snagful detail, inevitable to music's exacting interpretative demands upon piano technic, when exhaustively considered without also piano demonstration, an attempt is made in the subsequent illustrations to spare both reader and writer complete exhaustion by touching only upon the most distinctive characteristics of each.

Illustration 2—vehement, intensive—outlines, in forked lightning and thunderbolt, a melodic tone sweep of four octaves (plus one-half step to boot) from its highest C to lowest B; then on the rebound, soaring higher still to its extreme A flat. Its first two measures, heard over a dominant organ point in E minor, change to E flat minor in the third measure, over its dominant, as the diminished seventh chord of the first key and the E flat minor tonic triad of the second rave in massive accompaniment.

To express this music through its appropriate piano technic requires a broad style of forearm (or full arm) playing, with powerfully energized fingers for sustained tones, on organ point support, in right of way thematic relief, even above their sonorous middle chords.

Sixteenth notes must be impelled by a fling to accents beyond. The velocity arpeggio is a race of hail stones, through prompt finger release, after incisive touch of key after key in its drive. The tone sustaining pedal should carry each organ point, while the damper pedal takes due account of oratory above.

The apparent remoteness of this whirlful modulation from E minor into E flat minor has its enharmonic connection through the slightly false piano tuning possibility, by which D

convenient circumstance which often gives Mephisto his chance.

Illustration 3. The vice-versa altercation in that bit of mischief brewing dialogue in five flats of swerving tonality, which characterizes illustration three, reveals the parts first, coincidently staccato; then the lower, slurred legato, against the upper, staccato, turning to slurred legato, as slur ends staccato underneath; and beyond, continuous staccato in treble, against successively varied antics of the bass—the triplet, of course, requiring collection of its several sixteenth notes within the time of the fourth staccato, eighth in beat two, with which it starts. These touch distinctions must freely assert themselves if the individual declamation of combined vociferants be convincing. Little or no pedal is needed.

Illustration 4. Measure one only of its phrase. The "dolce," left hand repeating monotone in melody D sharp must resound in singing crescendo, well supported by the two contrasting waved chords, while their four sixteenths to the beat sport, in rippling accompaniment above, as if in tone masquerade of a rainbow seen through the mist. A forearm rotation sweep to songful, melodic tones, directed from the fifth finger, perfectly aimed, and vitalized for due accent at supporting basses (here in

lowest treble) applies, in left technic; while an intangible, fairylike lightness of supple, fleet, firm finger control poised from a limber wrist is of use in the filmy accompaniment, played by the right hand. Its irregular intervals (key spannings) descending successively, in extended arpeggio, by the major sixth, perfect fifth; then, reversing momentum, in contracting to the major third above, etc., must be covered in regular time, from sixteenth to sixteenth (each of them an even fourth of the quarter note, however uneven in finger spanning of irregular key spanning).

note, however uneven in finger spanning of irregular key spanning).

This is a flight in aerial technic. It requires the interpretative player, mentally to prepare, by taking into account not only aim, but also requisite muscular condition, for continuous lightness in control over gossamer tone, delicately vitalized at accent points, during lateral passing, on the wing, in order, thereafter, to hold continuous command of poise, invariably in advance of the down move instant for playing each key. Curving and uncurving, sometimes to the point of gliding from a key, in favor of non-interruption to smooth lateral progress, with fineer plasticity steadied at tip and large knuckles and with elbow restrained from flopping or poking out, also pertain to this aerial flight through delicatissimo irregularities of arpeggio accompaniment.

to this aerial flight through delicatissimo irregularities of arpeggio accompaniment.

The damper pedal is re-used at A sharp. Should this one pedal change not afford sufficient relief from confusion of the two contrasted chords, a second, light, swift footshake (or vibration) may be added at the top note of this second chord also. But illustrations, ever varying, might be multiplied indefinitely, as time joins on to eternity. Yet always, of course, the principle underlying their mastery is the universal one of balance. As applied in interpretative piano playing this always means proportionate correspondence between technical processes and music demands in detail as and however conditioned by each specific selection. And again it always involves adequate muscular balance between resisting and flexible agencies, by which thoroughly versatile resources of touch and pedalling may be impelled to yield free response to a complete conception and thus become competent to interpret music in its all comprehending though wordless psychology.

Why Automatic Technic Falls to Interpret Music.

WHY AUTOMATIC TECHNIC FAILS TO INTERPRET MUSIC.

Why Automatic Technic Falls to Interpret Music. Naturally, as mere mechanism, even if balanced and versatile in muscular equipment, an automatic technic cannot respond to conception from its want of this guiding insight, or else from simple neglect to follow the lead of the same. Whether from ignorance or indifference, it is content to pass on in reckless disregard of music's manifold claims upon it. Yet these are clearly indicated, in able editions, by copious notation symbols, always calling upon conception for an adequate technical transmission of their proportionate rhythmic tone values.

Frequently flawless in acrobatics and possessed of a fluency like that of a racing stop-for-nothing-and-no-one speeder of an automobile, who delights in ignoring every safety first signal en route, so also the pianistic automaton, satisfied with merely flying over the trail of tone pitch, but heedless of consequences to tone production and graduation of thematic and accompanying voice threads in more or less twistful entanglements, upon the unsnarling of which, depends the effective treatment of those melodic and harmonic beauties before mentioned, thus inevitably fails of the characteristic interpretation, through his facile, but meaningless technic. On it races, in vapid, doggerel senti-



ment. Never worry, never trouble, life is fair though but a bubble, just pursue it till you're through it, never think, or you might rue it. Still—to give the machine-devil his due—such is the fascination, for many, of a perfect automatic technic in perpetual motion that they gladly flock to applaud its propellor!

Tastes differ, and the interpretative planist continues to

flock to applaud its propellor!

Tastes differ, and the interpretative pianist continues to hold the creed that it is in order to "mix a ton of application with each ounce of inspiration, lest the technic take to skidding and decline to do one's bidding." For it is only after fulfillment of all tyrannical conditions—involved in securing that perfect alliance between music and piano technic through which the latter at one with the former thus becomes entitled to represent, to speak for and fully interpret the same, that one can afford ultimately to consign to oblivion a consciousness of effort, which,

detrimental to perfect spontancity in playing, yet inevitably pertains to indispensable preliminary training. To this, ever evaded by the automaton, who disdains to hold back from incessant key hitting long enough first to consider and plan how duly to correlate the musical and technical minutiae in each beat, motif, phrase and coherent group of phrases—to this imperative mental discipline, preliminary to direction of subsequent practice, by ear and psychic intuition, all must submit, including the very talented, before they can thoroughly master the art of interpreting music through piano technic.

For this is the point, at which no longer hameword

For this is the point, at which, no longer hampered,

One tiny spark of genius Through ninety-nine of skill Can flash the fire in music, Direct, from artist's will To all who sense its thrill.

## CHICAGO OPERA

(Continued from page 49)

sing as well as the Victoria outburst of the second act, in which Crimi gave the best that is in him and in which he made a profound impression.

sing as well as the Victoria outburst of the second act, in which Crimi gave the best that is in him and in which he made a profound impression.

Formichi, the new giant baritone of the company, made his second bow as Scarpia. Though splendid in his portrayal of Amonasro in Aida, he was far less convincing as Baron Scarpia. He, too, believes in improving a role. In this he should be encouraged but his conception is all wrong. His Scarpia is brutal, nothing else—brutal in action, brutal in voice. His Scarpia shouts his orders, shouts his love; he uses his organ to terrorize as much as the fire that comes out of his eyes or the heavy hands that he lays on poor Tosca or any one else who comes within his reach. Mr. Formichi's Scarpia is not refined; it has not nobility; it is purely and simply a commoner that has risen to the position of chief of police in the city of Rome. There is nothing cunning in his acting; it is crude and unpleasant. His Scarpia is a man who knows what he wants, and lets every one else know, as he leaves nothing to the imagination. With this idea in mind the new baritone used force without any shading—therefore, without contrast. Scarpia was a different personage in the imagination of the librettist as well as of the composer. Imbued with a beautiful and very powerful voice, he uses his instrument to give the same interpretation vocally as histrionically. His Scarpia has a stentorian voice, which blasted through the orchestra, and if Tosca was not afraid of such a Scarpia, she was then no Italian woman, but a Spartan. Having spoken so much in detail concerning the performance, it does not seem amiss to shlow Mr. Formichi (a very conscientious artist) that even in his costuming he was wrong. Scarpia surely would not wear, in his own home when partaking alone of a late supper, all his decorations, especially when busily engaged in a very serious case—a political prisoner having escaped from jail that very day—and though he knew Tosca was coming to see him, he would not un all his regalia to re

adequate, even though the role of Angelotti, entrusted to Defrere, a baritone, should have been sung by a bass. Nicolay, how we missed you!

Panizza was at the conductor's desk, and all those who have heard the performances of La Boheme and of Parsifal were anxious to hear his reading of the Puccini score. They were not disillusioned, as once more, with his orchestra, he gave such marvelous accompaniment to the singers as to make some of them sing better than ever before. Panizza is a master among masters. Happy must the singers be when he is at the desk. He knows how to help them, to cover when necessary some of their faults, and how well his men play under his magic baton. To dwell further on this splendid musician's ability with the stick would necessitate the repetition of too many superlatives, but by stating that Chicago is honored to harbor such a genius re-echoes only words heard whenever musicians meet.

Snow Maiden. November 21.

SNOW MAIDEN, NOVEMBER 21.

Snow Maiden was repeated on Tuesday evening with the same cast as at its first performance last week.

IL TROVATORE, NOVEMBER 22.

It Trovatore, November 22.

Trovatore was revived and served for the debut with the company of a guest artist, Louise Homer, who sang the role of Azucena. An old opera should not be tampered with by a conductor, and when that opera bears the signature of the immortal Verdi, the sin is unpardonable. Giorgio Polacco, who won his spurs many years ago and who is justly famous the world over as an excellent conductor, should have followed the usual tempo in which Trovatore has been rendered for nearly seventy years, instead of trying to infuse in the old score modern ideas in the matter of tempo. This, in the mind of this reporter, is nothing but sacriligious—a sort of lese majeste. Polacco, another wizard of the baton, always tries to give the Chicago public the best (it was probably due to him that Trovatore was revived), but sometimes, desirous to do too well, he oversteps the bounds, as noticed in his reading of this old classical score. The first act was taken at such speed that orchestra and singers were not always together; then, in the second act, the dragging of tempos made the music lugubrious—after the race, the funeral. Little was made of the Anvil Chorus, but glorious was the accompaniment

given Homer in the singing of Strida la vampa. Rimini was hampered by the accompaniment he received in Il balen del suo. Thus, parts of the score were probably better rendered than ever before here and others not so well, making the performance lopsided. Polacco had but very little time to transmit his thoughts to the singers. One rehearsal is insufficient even when an opera such as Trovatore is to be produced and perhaps much of the blame should be placed elsewhere than at the director's door.

Homer was the star of the performance. She was the dominant factor in the opera and sang the music as it should be sung. She held the public entranced and they acclaimed her. This tells the story and nothing more need be added. Rosa Raisa made up a beautiful and gorgeously costumed Leonora and sang the music well. Crimi sang Manrico with telling effect, and Giacomo Rimini was the Count di Luna. Several mishaps occurred on the stage during the performance, one of which caused much hilarity in the audience.

CARMEN, NOVEMBER 23.

Carmen was repeated with the same cast as during the initial week of the season, with the exception of Giulio Crimi, who substituted at the last moment for Riccardo Martin, who was indisposed. Mr. Crimi sang the part of Don Jose very well.

LA BOHEME, NOVEMBER 25 (MATINEE)

With the same cast heard previously La Boheme was re-peated on Saturday afternoon before a packed house.

L'Amore del Tre Re, November 25 (Evening). The second week of the opera was closed with a repetition of L'Amore dei Tre Re, given at popular prices with identically the same cast heard at full tariff last week.

OPERA NOTES

OPERA NOTES

The following items were not sent to the Chicago office of the Musical Courier by the press agent of the company, but though unofficial, they are, nevertheless advance news concerning the future works and artists to be heard in them. La Juive, as already announced, will be produced, but for the first time the names of some of the principals are here mentioned: Charles Marshall will be the Eleazar. Raisa will sing Rachel, Lazzari the Cardinal, and Leopold will be sung either by Crimi or Minghetti. Panizza will conduct. Samson and Delilah will also be presented with Charles Marshall as Samson and Louise Homer as Delilah. At the next performance of Parsifal on Thursday, Amfortas will be sung by Joseph Schwarz.

Rene Devries.

## Alfredo Oswald Recital December 9

Alfredo Oswald, the brilliant young Brazilian pianist, who opened his second American concert tour with a recital at Peabody Conservatory of Music in Baltimore on November 3, will give his first New York recital of the present season at Town Hall on Saturday afternoon, December 9,

## Ruffo in Opera and Concert

Titta Ruffo makes his first appearance with the Metro-politan Opera Company on December 9 and will sing at the Brooklyn Academy on December 11.

# EFFA ELLIS PERFIELD DIRECTORY OF TEACHERS By EFFA ELLIS PERFIELD, 41% West 45th Street, New York City Phone: Bryant 7233 Phone: Bryant 7233 OKLAHOMA NEW YORK

C. KATE BEACOM
Plane and Class Work
621 E. 29th St.,
Phone: Mansfield 1297

E D I T H B E A R D S L B Y
Pisne and Classes
Pupil of Xaver Scharwenka
253 West 91st St., Tel. Riverside 1215

E M M A B E C K
124 West 13th St., New York
Phone: 3715 Chelsea

RUTH CARLMARK
Accompanist and Plans Instruction
Pupil of La Forge — Berumen Studie
836 Washington Ave., Brookly

MAUDE TUCKER DOOLITTLE 536 West 112th St., New York Phese: Cathedral 3891

KATHRYN DRIGGS
Pupil of Moskowski and Victor Wittigstein
Teacher at Scoville School for Girls
15 Clarke St., Breaklyn Phone: 2384 Main

O L C A F I S H E R
Plane and Class Work
93 Junction Ave.,
Phone: Havemoyer 0531

RUTH JULIAN KENNARD Plane and Class Lessens 530 West 113th Street, N. Y. Phone: Cathedral 5613

MARY EDNA LAWRENCE Musical Pedagogue Individual Piana Lossons in Musicianship Gold Street. Rosedale, L. I. Phone: Laurelion 1746

I D I S L A Z A R
Concert Pissist and Teacher
S0 Morningside Drive, Apt. 42, New York
Phone 7770 Cathedral

JEANNETTE C. LEIDY
Piano and Class Work
416 West 122nd St., N. Y. Phone: 4475 Morr

GERTRUDE LEONARD
Pupil of Heinrich Gebhardt
Teacher 1920-21 at Linaud School, Toledo,
Ohlo; 1922 at Riverdale County School,
N. Y.
29 Orchard Place, New Rochelle.

JENNIE S. LIEBMANN
Plano and Class Lessons
1140 St. John's Place,
Phone: 6981 Docatur

RICHARD MacLANAHAN
Grad. Mus. A. B.
Director Music of Riverdale Country School
Studio 19, Steinway Hall (Saturdays)
lesidence: 119 Morningside Drive, New York
Phone: 98 Morn.

MME. SCHUBERTH-NEYMANN
Piane Ensemble and Individual Leasens
Steinway Hall, Studie 9B. New York
Phone: Stuyresant 6560
MR 5. WILLIAM D. REED
34 West 964h St. Riverside 4634

LESLEY GUEST REILAND, Mus. B. Member of the Piano Paculty, Syracuso University, Syracuse, N. Y., 1911-1918 Studios: 309 Carnegie Hall, New York City 1410 Avenne H, Brooklyn, N. Y.

ADELE F. SOUTHARD 11 West 96th St. Riverside 9773

E M I L Y L. S N O W Piano and Class Lessons 204 East 18th St., N. Y. 1836 Stuyvess A LICE M. SPAULDING Piane, Ceaching and Accompanying Scientific Muscaler Pianeforte Technic Individual and Class—All Ages 313 West 74th St., N. Y.

M A R Y G. S T O W E Teacher of Piano Pupil of Raif, Moszkowski, Thuel Burnham 275 Central Park West, N. Y.

MRS. A. B. THOMPSON Voice and Plaus Certified 22 ayshere, L. I. Phone: 300 Bayshore Bayshore, L. I.

JOSEPHINE WALSH
(Summering in Europe)
226 Central Park West, New York

MABEL COREY WATT
Examining Normal Teacher
Directross of Music Flatbush School
Four Assistant Teachers
94 Prespect Park U.,
Phone: South 1688-J.

WARRISON E. WOOD 5 Rabina Place, Yonkers Phone: 3652 Yonkers

119 North 9th Street, Newark Phone: Branch Brook 4745

MAUDE BALLARD WOOD
Teacher of Pinneforte
150 Lenex Road, Brooklyn
Phone: Flatbush 6872-J. NEW JERSEY RUTH E. JONGENEEL Plans Lessons ETHEL Y, THOMPSON President, Receville Music Club Individual and Class Lessons 11 Pittsfield Ave., Cranford

CALIFORNIA A D E L E D A V I S Phone: 3-M

Pinne and Classwork
427 Mess Ave., Phone:
Oakland Piedment 4619-7 Phone: Piedment 4659-W

ETHEL ALAIR 167 W. Washington St., Pasadena Phone: Colorado 4593

EDNA WHEELER BALLARD 1101 Pine St., San Francisco Phone: Prospect 2306

ILLINOIS

L U C T S P E N C E R
Director Children's Dopt.
clumbia Conservatory of Music and Dramatic Aurora

Shows 255

INDIANA

E D I T H L A C E T

Pleasant Lake

HAWAHAN SCHOOL OF MUSIC Mrs. Nina Warner, director (All Stringed Instruments Taught) 701 2nd Ave. East, Coder Rapid

MASSACHUSETTS M A R Y B L A C K 156 Newberry Street Beets

A N C I E W I L D E

Plane
Summer Address: Duxbury
Winter: 169 Park Place, Brooklyn, N. Y.

MICHIGAN

D O R I S G L E Z E N
Plane and Theory
517 Village Street
Phone 995
Kalamana

MISSOURI

FLORENCE R. HAMMON
Examining Normal Teacher
Nine Assistants
Musical Art Bidg. St. Loui St. Louis MRS. A. E. BONNELL Plans and Theory 1525 E. Broodway Muskoges

LEILA G. MUNSELL Planist, Toucher and Accompaniet

PENNSYLVANIA

CORA SHEFFER ANTHO
Plane and Voice
Individual and Class
616 West 3rd Street
William ANTHONY

TENNESSEE

M A T T I E E Z E L. L. Piano and Class Work 185% 8th Ave. N. Nashvillo Phone Main 5433

N E L L I E H A L L
Plans and Cless Lessons
Planburg, Apt. 2
Phone 390
Abilisms

WASHINGTON

ALICE REYNOLDS FISCHER
\$14 E. Birch Walls Walls

FLORA M.CONAUGHEY
So Park
Walla Walla

CHARLOTTE MONEELY 2603 Everett Ave.

WISCONSIN

MADISON MUSIC SCHOOL Laura J. Richards, director Plane and Harmony Piano a... 132 Lathrop Street Phono: Badger 3245 Madison

FOREIGN

CANADA

C A R A F A R M E R
Plane and Class Lessens, Demonstration
Cartified Normal Teacher
Mothers' Creative Music Course
736 Bathurst,

CHINA

EMIL DANENBERG
Pianeferte Instruction
Pupil of Teichmuller (Leipzig)
The Albary, Hong Kon

# ZERFFI

Teacher of Singing STUDIO: 309 West 78th Street Phone 9139 Schuyler

# JOSEPH REGNEAS TOCAL INSTRUCTION 125 W 80th 81. New York Tel. 8786 Schuyler Consultation only by appointment

#### COEN INA

Accompanist and Coach — Specialty French Repertoire Studio: 308 West 97th St., New York City. Phone Riverside 7830

SOPRANO Cencerts, Recitals, Musicale
DATES NOW AVAILABLE
For particulars address Mgt.
For particulars address Mgt.
Tel. 2951 Brys

J. LEMAN 400 Knabe Bidg., New York 2110 Walnut St., Philadelphia 106 So. Surrey Pl., Atlantic City

esition. Conducting, Teacher of Distinguished Artists

EZIO LABROMO TENOR TENOR

Available for Concert and Opera
118 West 73rd Street, New York City Telephone 8500 Celumbu

VOCAL INSTRUCTION

Studio: 292 West 92nd St., New York

# Arpad Sandor PIANIST

METROPOLITAN MUSICAL BUREAU AEOLIAN HALL NEW YORK

# Estelle LIEBLING

Soprano

Management: Daniel Mayer Acclian Hall, New York

Studio: 145 West 55 St., New York - IN JOINT RECITAL WITH-

George Stewart McManus

Management: Daniel Mayer

Studie: 145 West 55 St., New York



# Miami Conservatory MIAMI, FLA.

BERTHA M. FOSTER, Director Music in all its branches, Art, Dra-matic Art, Assthetic Dancing and Languages.

Write for prospectus

# HEMPEI

Assisted by Coenraad V. Bos, Planist

Management of Frieda Hempel

# **ELEANOR P. SHERWOOD**

Musical and Technical Fundamentals together with their versatile, conjunctive application in Interpretive Piano Playing of artistic repertory. Former assistant to the late virtuoso, WM. H. SHERWOOD (her brother) 521 West 111th St., Apt. 45,

SING MUSIC as easily AT SIGHT as you read a newspaper

(Without an instrument)

CERTAINLY you will learn-

Study where results are assured

WILBUR A. LUYSTER (Specialist) Representative of GALIN-PARIS-CHEVÉ METHOD

arty & years teacher for Metropolitan Opera Co 133 Carnegie Hall 23rd Year

Fall Term Class Beginning Now

# Letters from MUSICAL COURIER READERS

# "Music Critics Should Be Licensed"

"Music Critics Should Be Licensed"

To the Musical Courier:

The illuminating editorial in your copy of October 19 has prompted me to write these few remarks about musical critics and their (very often) unmusical criticism. We cannot blink our eyes at the fact that musical critics hold a position which, from the point of authoritative opinion, seems impregnable, and this alone ought to give us food for serious thought. The critic attempts to decide for the man in the street the place and rank to be allotted to the artist. If we stop to analyze the work of the critics, we become astounded at their versatility, for they put forth opinions in all the branches of musical art.

In reviewing the work of the violinist, the critic invariably uses those high-sounding phrases "dazzling technic," "perfect poise and bowing," "pure tonal effects" and "intonation," although it is ten to one that the author of the review never has held a fiddle in his hand. He reviews the work of the pianist with the same authority, and the same grandiloquence, mentioning the "clean-cut fingering," "phrasing" and the hundred-and-one intricacies of the instrument. He is equally as authoritative in criticising the performance of a vocalist and the correctness or incorrectness of the method of voice production. The same with an orchestral performance, and last—not least, with the composers and their compositions.

So here we have "authorities" who are men whose musical knowledge extends no further than a mere acquaintance with the art, gained through listening and perhaps also from reading the musical periodicals. Yet, it is these people who are placed in a position to criticise the world's great musical creators and interpreters, who often have spent a lifetime in mastering their art.

It is not for me to judge the ability of musical scribes such as New York City possesses, for they are more or less men of musical understanding, but I do know that the writers for the provincial papers in their feeble and ludicrous attempts to ape their colleagu striking illustration of unmusical "musicianship" is the following: About two or three years ago Mr. de Gogorza was to sing Vision Fugitive, instead of which he sang the aria from Roi de Lahore. He, too, did not announce the change (a practice, unfortunately too prevalent), but that did not deter the musical scribes from writing expatiatory articles on the consummate artistry with which Mr. de Gogorza sang Vision Fugitive.

In view of such salient and glaring irresponsibility, I think that critics, rather than music teachers, should be licensed. It is the critic in whose power often lies the making or breaking of an artist.

Reviewing music is in itself an art which requires careful and replaced.

making or breaking of an artist.

Reviewing music is in itself an art which requires careful and prolonged study, and I would therefore make the following suggestions: Each musical performance should be reviewed by one who understands that especial branch of the art, the violinist's work to be reviewed by one who has made the violin the subject of specialized research and study, the pianist's performance to be criticized by a reputable student of the piano, the singers by a vocal specialist of experience and repute and so forth. This will do away with the ignorant versatility of the man who, under the pseudonym of "musical critic" reviews everything from a symphonic production to a wrestling match. thing from a symphonic production to a wrestling match,
It will give more confidence to the public and receive more
encouragement and respect from the artists themselves.

Yours truly,
November 10. (Signed) CHARLES BENDER.

# Saminsky Praises American Composers

New York, November 11, 1922.

New York, November 11, 1922.

To the Musical Courier:

I have found in the leading article of the Musical Courier in a recent issue some very kind words about my lecture on the "Younger Generation of American Composers" and about the concert, arranged recently by the writer of these lines, at the Paris "Ecole Normale de Musique."

The note in the Musical Courier's leading article explains this arrangement as an act of "gratefulness towards this country which gave Mr. Saminsky a welcome and published his works."

I was deeply touched, indeed, by the cordiality of the welcome given to me here and grateful to the country which produced and published so many of my works. And yet, my artistic conscience would not permit me to choose the above described way of response were I not convinced that American composers have not only a moral right, as representatives of the most hospitable country of the world, but also an artistic right to be listened to in any place on this planet.

world, but also an artistic right to be listened to in any place on this planet.

Since my first impression of a contemporaneous American composition (it was Charles Griffes' lovely "White Peacock," which I had the pleasure to conduct just before my first coming to this country, about two years ago, in Adolph Bolm's excellent ballet performances in London), I was convinced that America, so little known, after all, to the Europeans, is hiding in her depths some remarkable creative musicians. This first impression was thoroughly confirmed by closer acquaintance with American works.

And when Mr. Oliver Sayler, interviewing me on behalf of the Boston Evening Transcript, asked my opinion on American creative musicians, I was in no doubt about my reply: "You have here composers who, if they were doing

the same work in Europe, would be better known and highly regarded."

Therefore, allow me, correcting the statement of your leading article, to consider the above named Paris lecture-recital devoted to American younger composers rather as an act of natural musical and cultural interchange, whose furtherance is a duty of every conscientious and progressive artist sive artist.

sive artist.

I want to add also that if thanks are due to anyone at all, they are due, apart from the excellent artists who took part in this affair (Mme. Jane Bathori, Robert Schmitz and Marcel Chailey), chiefly to the "Ecole Normale de Musique de Paris," this remarkable institution where Cortot, Casals, Philipp, Landowska, Thibaud, Reynaldo Hahn are lecturing and to their director, Mr. August Mangeot, who made every effort to see this affair successfully through.

I am, sir, very truly yours,
(Signed) LAZARE SAMINSKY.

#### Hymns

107 N. Madison St., Stoughton, Wis.

To the Musical Courier:

It seems to me that the information which the Musical Courier of October 26 gave to the person seeking material for her paper entitled "Hymns," lacked a number of historical facts.

torical facts.
Your editor did not mention that Dr. Martin Luther's first collection of hymns was published in 1524, sixty-five years previous to the Palestrina hymn book. (See page 310, "Theory of Music"... American History and Encyclopedia of Music by W. L. Hubbard, Emil Liebling, W. J. Henderson and Arthur Foote, editor.)
No mention was made of the fact that this collection was followed by the publication of hundreds of wonderful hymns composed by or arranged by Dr. Luther and his followers.

Then, too, it seems to me that the statement in regard to the Palestrina hymn book is too strong. Do not critics agree that the Lutheran hymns are the most wonderful and inspiring of all hymns? What hymn can equal A Mighty Fortress is Our God? Or, can one find hymns more beautiful than Built on a Rock the Church doth stand, Jesus, Priceless Treasure; Jesus, Jesus, Jesus Only; Wake, Awake for Night is Flying; O Sacred Head Now Wounded; In Jesus' Name Our Work Must All Be Done; etc., etc.? (See Lutheran Hymnary, published by Angsburg Publishing House, 425 S. Fourth St., Minneapolis, Minn.

Yours very truly,

November 2. (Signed) VINNIE Anderson.

## More Songs by Russell J. England

Russell J. England, American composer, recently completed several attractive songs, among them an effective sacred solo, Seek Ye, the Lord, taken from the biblical text of Isaiah. It is to be issued by Hinds, Hayden & Eldzeders

Another of Mr. England's recent numbers is a song entitled To Kiss You, published by the Heidelberg Press,

of Philadelphia.

This composer has a growing list of attractive songs to his credit and is at present collaborating on some songs with Fred G. Bowles, the well known English lyric writer.

# SODER-HUEGK

Fall Term Now in Session

METROPOLITAN OPERA STUDIO 1425 Broadway, New York Phone: 6221 Bryant and 1274 Bryant



#### DETROITERS HEAR MAHLER WORKS FOR THE FIRST TIME

ony Orchestra Gives an Excellent Perform Paul Kochanski Scores as Soloist-Lazzari, Salvi, Ponselle, Elman and the Ukrainian Chorus Within a Fortnight

Ponselle, Elman and the Ukrainian Chorus

Within a Fortnight

Detroit, Mich., November 13.—The second pair of subscription concerts given by the Detroit Symphony Orchestra, at Orchestra Hall, November 2 and 3, introduced Paul Kochanski, violinist, as assisting soloist. The program opened with the overture to The Bartered Bride, (Smetana) followed by two Mahler compositions, adagietto from the fifth symphony and allegretto from the second symphony. It was the first time these numbers had been heard in Detroit and the applause was so insistent at their close that not only was Mr. Gabrilowisch recalled many times but also the entire orchestra stood and acknowledged it. Glazounoff's concerto, op. 32, for violin and orchestra followed. Mr. Kochanski fully lived up to the promises made for him, and proved himself not only a most musicianly player but also possessed of a noble tone and a fine technic. He also was received with much applause and was recalled many times. Tschaikowsky's beautiful fourth symphony in F minor, opus 36, closed the program brilliantly.

The first Sunday "pop" concert was given at Orchestra Hall October 29, Victor Kolar conducting. A splendid audience that comfortably filled Orchestra Hall was attracted and listened with many manifestations of approval to the interesting program provided. The overture to Rienzi (Wagner), suite No. 1, Carmen (Bizet), Waltz, Wiener Blut (Johann Strauss) and the Roumanian rhapsody, No. 1 (Enesco) were the orchestral numbers given. Ina Bourskaya, mezzo soprano, was the soloist and sang Air of Lel from Snegourotchka (Rimsky-Korsakoff) and ballade from the opera Rognieda (Seroff).

Saturday morning, November 11, at Orchestra Hall, the first of the concerts for young people was given to an audience that filled the auditorium. Charles Frederic Morse gave the talk and succeeded in offering much valuable information regarding the orchestra and the numbers on the program in an interesting manner. His language was simple, clear and direct and chained the attention of all

CAROLINA LAZZARI AND ALBERTO SALVI HEARD.

CAROLINA LAZZARI AND ALBERTO SALVI HEARD.

Monday evening, October 30, the Philharmonic-Central Company presented Carolina Lazzari, contralto, and Alberto Salvi, harpist, at Arcadia in a joint recital. The usual splendid audience foregathered. The harpist had a massive instrument with extended sounding boards and added strings and procured a bigness of tone not usually heard by a harpist. A group of four unusual numbers for the harp, containing compositions and arrangements by Salvi, closed his portion of the program except for encores which were called for and generously granted. His playing is something to remember not only for the authority of his effects but also for the splendid tone evoked both in forte and pianissimo passages.

but also for the splendid tone evoked both in forte and pianissimo passages.

Mme. Lazzari has a commanding figure and a gracious personality, which won her audience at once, and when she sang her voice charmed with its lovely warm quality. A well chosen program showed off her fine, flexible contralto. Encores were given after each group. Blanche Barbot, her accompanist, added materially to the evening's enjoyment by her fine work at the piano.

Rosa Ponselle in Recital.

Rosa Ponselle in Recital.

Tuesday evening, October 31, the Detroit Concert Direction, Isobel Hurst manager, presented Rosa Ponselle in recital at Orchestra Hall. Miss Ponselle made an attractive picture and her beautiful voice was heard to splendid advantage in her various numbers. Encores were generously given after each group and at the end of the last song, The Piper of Love, she was recalled until she had sung four times, the audience refusing to leave until she had sung Eli, Eli. Young, beautiful, charming in manner, with a voice of wonderful clarity under complete control so that it responds to all shades of emotion and feeling, not for many moons has a singer received such an ovation in for many moons has a singer received such an ovation in Detroit. William Tyroler, pianist and accompanist, gave able support both in his solo numbers and in his accompani-

MISCHA ELMAN HEARD IN RECITAL.

Monday evening, November 6, in Orchestra Hall, Isobel Hurst presented Mischa Elman, to an audience that crowded the auditorium. He presented a program to meet the tastes of all. In addition to his regular numbers he played various encores, among them Eli, Eli, into which he put such exalted feeling that the audience stood applauding and shouting. His welcome to Detroit is always an assured one, for there is a warmth about his playing that never fails to thrill.

Josef Bonine was the accompanist and furnished excellent

UKRAINIAN NATIONAL CHORUS GIVES RETURN

UKRAINIAN NATIONAL CHORUS GIVES RETURN ENGAGEMENT.

The Ukrainian National Chorus appeared at Orchestra Hall November 10 in a return engagement, with Nina Koshetz, soprano, as assisting soloist. The impression made by this splendid choral body earlier in the season was strengthened at its second appearance. It is most illuminating to realize what beautiful work may be done by a body of singers animated by a desire to obtain such fine results and willing to devote the time and work necessary for such attainment. Alexander Koshetz, director of the chorus, is not only to be congratulated but also thanked for making one acquainted with such a choral body and for bringing to Detroit the music of the Ukrainians.

Nina Koshetz was heard here last season with the orchestra and heard again this year with added pleasure. Nicholas Stember was the accompanist and deserves especial mention for the able support he gave the singer. J. M. S.

Alma Waldrep a Popular Pianist

Alma Waldrep is a pianist and teacher from Tulsa, Okla., who has made a name for herself, not only in the Southwest but also in Eastern circles where she has played. She spent some months in New York studying at the New



ALMA WALDREP

York School of Music and Arts (Ralfe Leech Sterner

This American pianist and Arts (Ralie Leech Sterner director), and plans to return at an early date.

This American pianist and teacher began studying piano at the age of seven; after two years of study her parents realized she was quite a gifted little pianist, with an extraordinary memory. She was then placed under Mrs. Will Beach's instruction for three years, at Dallas, Tex. (a splendid instructor from the New England Conserva-

tory), who had Miss Waldrep give several recitals. She then transferred to Mrs. D. Fauts of Dallas, a musician and pianist of distinction, with whom she made rapid progress and began to do a great deal of public playing, accompanying, as well as filling the position of pianist at the Methodist Church.

She studied one year with Floyd Robbins, concert pianist, at the Homer Institute of Fine Arts, Kansas City, Mo, whose principal instruction was at the Stern Conservatory, Berlin, and she enjoyed working under him very much. Next she studied two years at the San Marcus Institute of Musical Art, finishing under Prof. Lewing. Mr. Lewing combined the qualities of brilliancy and refinement. Her playing pleased him so much that she played in several joint recitals, several alone. Twice she played with Mr. Lewing in piano recitals the beautiful concerto in D minor, by Rubinstein. She plays from memory many standard works, such as "Shadow Dance," MacDowell; "Scherzo," Schubert; "Rondo Capriccioso," Mendelssohn; "Butterfly," Grieg; preludes in C sharp minor and G minor, Rachmaninoff; "Polish Dance" Scharwenka; "Dreams of Love," rhapsodies No. 2 and 11, Liszt; Valse, Moskowski; valses, polonaise, nocturne and etude, Chopin; concerto, G minor, Saint-Saens; Minuet, Paderewski; sonatas "Pathetique" and "Moonlight," Beethoven; "Hark, Hark the Lark," Schubert-Liszt; "Two Larks," Lechetizky, and "Rigoletto, fantasie, Verdi-Liszt. When Miss Waldrep closed her winter course last spring she had fifty pupils enrolled, and had given eighteen public pupils' recitals with her class in the course of the last five years. Each time her pupils have entered the Interscholastic Piano Contest they have won first place (gold medal).

Her piano study in New York has been under Prof. Riesberg, who refers to her as a very talented, poetically gifted young woman, of distinctly sensitive musical nature, allied with a personality which brings popularity.

Laros Recital Results in Re-engagements

Earle Laros, the pianist, at his initial appearance in the Middle West, was so well received that he will return for re-engagements in January. The Seymour, Indiana, Times, in reviewing the recital, said: "Mr. Laros has a mature quality in his art and shows a vigorous style and still poetic, and possesses a technic which was more than adequate to meet the demands of an exacting program. All of his program was masterly played, especially the Chopin group. Mr. Laros has a fine sense of balance and his melodies are clear, sustained and not obscured by particulars."

# Z<sup>OFIA</sup> NAIMSKA

LESCHETIZKY'S EXPONENT

Studio: 131 Riverside Drive, New York City

"A really high-class artist, eminently qualified to take the most responsible position in musical conservatories."— I. J. PADEREWSKI.

"AMERICA'S MOST UNIQUE DRAMATIC ARTIST"

"Gay MacLaren Oct. 28, 1922.

Season 1922-23 Now Booking

Management: Caroline Evans
53 Washington Square, New York City

of Improved Music Study **DUNNING SYSTEM** for Beginners, Inc. ENDORSED BY THE LEADING MUSICAL EDUCATORS OF THE WORLD

MRS. CARRE LOUISE DUNNING, Originator, 8 West 40th Street, New York City. Los Angeles, Jan. 20, 1923

MRS. CARRE LOUISE DUNNING, Originater, 8 West 40th Street, New York

MRS. ZELLA E. ANDREWS, Leonard
Bidg., Spokane, Wash., January 3.
ALLIE E. BARCUS, 1006 College Ave.,
Ft. Worth. Texas.

ANNA CRAIG BATES, 732 Pierce
Bidg., St. Louis, Mo.; classes held
monthly throughout the season.

MARY E. BRECKISEN, 324 Irving
Street, Toledo, Ohio.

MRS. JEAN WARREN CARRICK,
160 East 68th St., Portland, Ore.,
March.

DORA A. CHASE, Pouch Gallery, 345
Clinton Ave., Brooklyn, N. Y., Feb.
1, 1923.

ADDA C. EDDY, 136 W. Sandusky
Ave., Bellefontains, Ohio; Wichitas,
Kansas, November; Miami, Fla.,
Feb.; Columbus, O., June.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas, January 22.

INFORMATION AND BOOKLET UPON REQUEST

INFORMATION AND BOOKLET UPON REQUEST

# GREAT DRAMATIC SOPRANO

# EXCLUSIVELY FOR CONCERTS March, April and May 1923

Management: R. E. JOHNSTON, 1451 Broadway, New York

Associates: L. G. BREID AND PAUL LONGONE
MASON & HAMLIN PIANO
Note: They close their season with the Chicago Opera Co., February 24th

ISC The Phenomenal Pianist Returns to America SEASON 1922-1923

**Exclusive Management . DANIEL MAYER** Acolian Hall, New York

Steinway Plano

Ampico Records

# Musical Comedy, Drama and Motion Pictures

The second week of Mme. Sorel and her company from the Comedy Francais was even a greater success financially than the first. The French star and her associates played to capacity at every performance. It would seem that so fine and artistic an organization could have remained in New York for a longer time than two weeks.

The Lucky One is the second offering of the season by the Theater Guild, at the Garrick. A. A. Milne has certainly become a favorite in America, where many of his plays have been produced and all have enjoyed certain success. The present comedy satire received various criticisms, but on the whole was considered rather favorably.

#### THE TEXAS NIGHTINGALE.

The Texas Nightingale.

When Jobyna Howland became the feature and outstanding success with Belasco's production, The Gold Diggers, it was heard on all sides that here was a new star and that someone should write a play for her, where she would be the star, and a play that would give full opportunity to her talents. That play was forthcoming, and from the pen of no less a personage than Zoe Akins. Despite the fact that Miss Akins has given the stage many successes, The Texas Nightingale is by far the best she has ever written.

As for Miss Howland, another actress of first magnitude has arrived. Of the many comedies of the season, none has given more pleasure than this. Not because we feel fully qualified to judge the sincerity of her portrayal of an American prima donna, but there was more than that in her work. To those of us who know that rare, intangible element, artistic temperament, realized that Miss Howland has gone further than any of her predecessors in setting forth an incident in the life of a great singer. Enter Madame showed the Italian singer, and while the play enjoyed a year's run and Gilda Varesi was lauded to the skies for her splendid acting, Jobyna Howland has far surpassed her in the Texas Nightingale.

The comedy is excellent, and yet the big moments of the

Nightingale.

The comedy is excellent, and yet the big moments of the play are when mother and son have their touching scenes

This brings to mind the second best performance of the play—Percy Helton, who will be listed with the actors who have achieved something distinct this season. As the son of the prima donna and her second husband, who is a poet, this eighteen year old is just what one would expect from such a combination.

such a combination.

Husband No. 11 is well played by Cyril Keightley. George Renavent, as the violinist, who came near being Madame's fifth, also gives a fine performance. In fact, the entire cast is as it should be.

as it should be.
We highly recommend The Texas Nightingale to all of ar readers, especially singers. Go and see what they think

## THE RIALTO.

THE RIALTO.

Robert Louis Stevenson's Ebb Tide was given a cinematic presentation last week at the Rialto. It was an unusually fine picture and one well worth seeing. A George Melford production, it naturally showed the marks of the painstaking director, the scenes being of unusual beauty. The cast was exceptionally fine, including Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett, Jacqueline Logan and Noah Beery. For this story of the South Sea pearl industry,

REINER CONQUERS ON TOUR New Conductor of Cincinnati Orchestra and His Players

Delight Louisville, Indianapolis and Other Places

New Conductor of Cincinnati Orchestra and His Players
Delight Louisville, Indianapolis and Other Places
With Cincinnati still agog over the striking success
achieved there by Fritz Reiner at his debut as conductor of
that city's fine symphony orchestra, the new leader and
his men went on the road for several concerts, and everywhere Reiner and his symphonic aides repeated the remarkable impression achieved in their home town.

The Louisville Herald of November 14 is warmly enthusiastic about the gifted leader, and his "mastery of direction"
and "sublimity of reading," which resulted in "a perfection
of comradeship between him and his glorious organization
never before equalled or even approached, in its history."
He gave Louisville "new thrills" in the familiar Beethoven
Leonora overture, while Brahms' fourth symphony showed
"absolute mastery, and no straining after effects." The
Liebestod, as rendered by Reiner, was "poignant and palpitating," and the Meistersinger prelude has "new life,
and a fresh and robust coloring." In conclusion the Herald
says: "It is not so much that Reiner is classical or correct
as that his interpretation, like his command, is inspired,
triumphant and convincing."

In the Louisville Courier-Journal of November 14 one
reads in headlines that "Reiner Aroused the Great Audience
to Enthusiasm with Vivid Presentation of Monumental
Work of Brahms." It appears that while previously the
Concinnati Orchestra had drawn only small houses in
Louisville, over 2,500 persons attended its latest concert
there. The Courier-Journal comments:

It is easy to understand the remarkable success which Mr. Reiner is said to have had as a conductor. He is a dynamo of energy

It is easy to understand the remarkable success which Mr. Reiner is said to have had as a conductor. He is a dynamo of energy and alertness. His activity stimulates the imagination of an audience through the eye as its results are immeasurably apparent to the ear. His vitality flashes incessantly as sheet lightning through the electricity becomes forked at times. And when one reflects upon nis conducting of the Brahms symphony without a score one realizes something of the strength of the thunderer. Mr. Reiner and his men gave a memorable performance throughout.

Indianapolis, too, paid its tribute to Reiner when it called his debut there "a triumph for all concerned, particularly for that scholar and musician, who gives promise of ranging his orchestra in the very front ranks of this country and therefore of the world. It has been heard under Stokowski, Kunwald, once under the casual and genial baton of Victor Herbert, and more lately under Ysaye, but not at any time in recent years has it been so responsive and dynamic a thing as it showed itself to be Monday night. Through that mysterious means whereby a conductor imbues his men with his own spirit and understanding Mr. Reiner draws on the utmost resources of instruments and players.

. . A reception was accorded Mr. Reiner at the end of the program that amounted to an ovation from a com-

it was quite appropriate that the duet from Bizet's Pearl Fishers be used as a prologue. Miriam Lax, soptano, and Fred Jagel, tenor, sang the number in fine style, Miss Lax being heard to special advantage. With Joseph Littau and Ludwig Laurier conducting, the Rialto Orchestra gave a fine reading of the overture to Oberon, followed by the usual Riesenfeld's Classical Jazz—much more jazz than classical. Virginia Beardsley pleased in a Danse Comique. The Rialto Magazine and a Harold Lloyd revival, High and Dizzy, completed the program. completed the program.

#### THE RIVOLL

Perhaps the number which made the greatest appeal on the program at the Rivoli last week was the original piano trio—Herbert Clair, Edgar Fairchild and George Dilworth—in Yankee Doodle Blues and Hot Lips. These musicians have already appeared at the Rivoli several times and their popularity is rapidly increasing. Special attention is given at this theater to the settings and the lighting effects for the musical numbers, and on this occasion the three musicians seated at three grand pianos, with artistic hangings and floor lamps in the background, made an attractive picture. The setting and costumes for Landon Ronald's Serenade Espagnole also were very beautiful. The singing in this number was done by Dorothy Pilzer, soprano, and Sylvio Gavarelli, baritone.

The overture was made up of selections from Verdi's ever popular Aida, with Frederick Stahlberg and Emanuel Baer alternating at the conductor's stand.

In the Rivoli Pictorial, among other news items, there were some thrilling pictures of a recent Chicago fire, as well as a number of interesting scenes taken of the trial of some Russian political prisoners by the Soviet Government. The feature picture was The Pride of Palomar, a thoroughly enjoyable photodrama.

What a Difference a Little Hair Will Make, a Marcus cartoon comedy, and the intermezzo from Cavalleria Rusticana, with J. Van Cleft at the organ, wound up the program.

#### THE CAPITOL.

THE CAPITOL.

Last week another artistic achievement was realized by the splendid symphony orchestra of this theater. The overture, Ein Heldenleben, by Richard Strauss, was heard for the first time in a theater in this country. Much has been said in this column regarding the splendid work of Ernt Rapee, the conductor, but it appears that through this performance he has added another big moment in the history of his orchestra and his own finished directing. Perhaps they could not have chosen a more difficult selection than this one, yet the capacity audiences which attended almost every performance, sat in rapt attention as if they were hearing some of their old favorites which they understand so well.

well.

As a prologue to the overture, Charles D. Isaacson, well known in musical circles here, gave an introductory explanation. He told the story of the music and hoped by these few definite remarks to create additional interest. The Capitol organization must not underestimate the intelligence and appreciation of its followers. At least one-half of the audience which patronizes weekly this theater constitutes the vast concert audiences of New York City, and while Mr.

# **AMUSEMENTS**

# CAPITOL

# "A BLIND BARGAIN"

with Lon Chaney CAPITOL GRAND ORCHESTRA

ERNO RAPEE, Conductor

Presentations by S. L. ROTHAFEL

# Paramount Pictures-

Theatres under direction of Hugo Riesenfeld

The RIVOLI BROADWAY AND 49th ST.

ELSIE FERGUSON
In "OUTCAST"
From the play by Hubert Hearty Davies. Directed by Chet Wh.

Scenario by Josephine Loveth.
BUVOLI CONCERT ORCHESTRA
Frederick Stahlberg and Emanuel Baer conducting

The RIALTO BROADWAY and 42d ST.

AGNES AYRES

in "A Daughter of Luxury"

From the play by Leonard Merrick and Michael Morton. Directed by Paul Powell. Scenario by Baulah Marie Dix.

RIESENFELD'S CLASSICAL JAZZ FAMOUS RIALTO ORCHESTRA Hugo Riesenfeld and Joseph Littau conducting

explanation was instructive, on the other hand

it appeared unnecessary.

Owing to the length of the overture, introduction and feature picture, Trifling Women, the usual musical units were omitted.

MAY JOHNSON.

# CURRENT NEW YORK MUSICAL ATTRACTIONS

BETTER TIMES, Hippodrome.
BLOSSOM TIME, Century Theater.
BUNCH AND JUDY, Globe Theater.
CHAUVE-SOURIS, Century Roof Theater.
FOLLIES, New Amsterdam Theater.
GREENWICH VILLAGE FOLLIES, Shubert Theater.
LADY IN ERMINE, Ambassador Theater.
LITTLE NELLIE KELLY, Liberty Theater.
MUSIC BOX REVIEW, Music Box Theater.
ORANGE BLOSSOMS, Fulton Theater.
SALLY, IRENE AND MARY, Casino.
SPRINGTIME OF YOUTH, Broadhurst Theater.
THE GINGHAM GIRL, Earl Carroll Theater.
YANKEE PRINCESS, Knickerbocker Theater.

munity noticeably inexpressive of its enthusiasm. The Cincinnati Orchestra, which is to be so important a factor in the newly opened season, will be doubly welcome as a result of this splendid concert."

The Indianapolis Star said in part:

The Cincinnati Symphony Orchestra, under the baton of their new



FRITZ REINER

music lovers. The Cincinnati orchestra may feel now that it has fallen again into fortunate hands, and its future successes should be assured under Mr. Reiner. . . In some passages the violin quality was so exquisitely bledded it seemed as one great massive organ under the deft fingers of a master performer.

From the Mattoon (III.) Gazette one gleams that the appearance there of the Cincinnatians "was the most out-

standing musical event in the history of Mattoon. The orchestra, under the leadership of the new conductor, Fritz Reiner, is among the greatest orchestras of this country. The organization is splendidly balanced. As the program progressed the enthusiasm grew. . . In last night's audience were a number of the leading musicians of southwestern Illinois, who gave their unqualified indorsement of the orchestra and its new conductor."

No less convincing is the indorsement from Jacksonville, Ill., where the Journal wrote: "Reiner is perhaps the most masterful conductor who has appeared in Jacksonville within recent years. Other conductors have done wonderful things here with individual numbers, but Reiner gave a virile reading to every number."

W. E. Keditch, director of the Illinois College Conservatory (at Jacksonville), is quoted as saying: "I never heard a finer organization and the new conductor is a marvel. He gives me the supreme satisfaction that Arthur Nikisch did. His control of the orchestra is perfect and the organization an ensemble unit."

In Cincinnati the deep interest in Reiner continues. At the second pair of regular concerts he again made a pronounced impression. One paper there spoke of his making the season "an epochal one in the musical annals of the city," and called him "a musician of the finest attainments and a conductor of extraordinary ability." The response of the orchestra "was again a matter of comment as well as its increased mellowness and sonority of tone."

Other Cincinnati reviews of the recent Reiner appearances in that city had these passages:

in that city had these passages:

... The Mozart and Strauss numbers, familiar to concert goers, were especially revealing as to the conductor's method, his feeling for fine detail and faish as well as his grasp of the larger phases of the composer's idea. There was less of an intrusion of modern color in the Mozart symphony than we have been accustomed to hear during recent seasons, and more of a classic serenity and simplicity. On the other hand the Strauss was a vigorous and colorful presentation of the antics and final taking off of the riotous Till.

... Mr. Reiner's accompaniments show the trained operatic conductor. He is ever emotionally en rapport, always anticipating or re-enforcing effects where necessary. With the exception of the Bloch score, his best opportunities occurred in the Strauss number. Here he gave full vent to his imagination, and played upon his orchestra as one plays upon a highly sensitive instrument. One enjoyed his evident enjoyment. It was quite natural with this music, such delightful fantasy! One cannot help being enchanted by such a superb musical presentation of a charming rogue.

... Mr. Reiner is never boring, never trivial. Whatever he does, he raises to an interesting height through his own powers of musicianship. Even though the orchestra seemed a splendid unit two weeks ago, yesterday one noticed an even more closely knit quality in their playing. When one can feel the solidarity of a conductor is reflected in each individual member of his orchestra, that conductor is a success. One does feel Mr. Reiner through each one of his men.

It is safe to say that the Reiner vogue in Cincinnati and elsewhere will be an increasing one with his every new appearance this season.

# **REVIEWS AND NEW MUSIC**

(Continued from page 51)

for the pedals; then follows a second theme in neighboring key, more pedalling, and return to the original bold theme.

"FESTA BUCOLICA" (for Organ)

"Rural Merrymaking" in translation; a toccata of twentyfive broad pages, by the Hungarian organist, Dezso d'Antalffy, some time at the Capitol Theater, New York, now
engaged at the big new Eastman Theater of Rochester.
He dedicates the work to the Hon. William A. Clark. It
is a piece of chromatic harmonies and passages, largely
sixteenth notes, played semi-staccato, with a religious, soft,
hymn-like second theme, which later appears in triumphant,
grandioso style, with full organ. A very brilliant show
piece, but requiring a player who has plentiful technic.

F. W. R.

# **NEW MUSIC**

John Church Company, New York and Cincinnati
IN PIANOLAND, a set of little pieces for the piano by
Mana-Zucca. It will be remembered that several months ago
these unique and original studies were reviewed in this
column as a collection of first grade teaching melodies published in one volume. Just recently this house has issued
them in five numbers, two tiny sketches each attractively
illustrated for the kiddies. How they enjoy the story of
A Major in the Army, Always Be Natural and Time for
Rest! The fundamental principles of music are taught in
the simplest manner and yet are impressive.

THE LAMP IN THE WEST, for three or four part
chorus with solo, by Horatio Parker, and arranged in this
form by Deems Taylor. A number that was formerly published for male voices. A splendid selection for well trained
chorus yet at the same time well within the possibilities of
the ordinary school or glee club. Plenty of variety and musical phrases.

cal phrases.
FLOWER CHORUS IN SPRING, a three-part chorus for women's voices by Elinor Remick Warren. Very effective and not at all difficult. Best suited for school work and lighter programs.

Chappell-Harms, New York

SUNSHINE AND SHADOW, a song, with music by
Harold Hampson to words by Colin Grey. A charming
little nature song with the hint of a lullaby that takes this
number out of the ordinary. For the studio and lyceum.

MY LOVE OF YESTERDAY, a song by Gerald Carne
to words by Lawrence Eastwood. Typical love ballad.

Written in 4/4 time with easy chords. For the studio.

MOTHER OF DREAMS, song by H. P. ChadwyckHealey. A slumber song without any musical obstacles.

TWO LITTLE SHOES, by Guy D'Hardelot. A composer who knows so well how to write for the voice and at
the same time suit her music to the words. Both music and
poem are full of human appeal. Good number.

osers' Music Corporation, New York

SOUTHERN FLOWERS, three tone poems for the piano by Katherine Heyman. The first is Wisteria, then Tuberose; and last, Poinsettia. All of them are of only a few bars, yet in so small space the composer has created an atmosphere and one can almost smell these flowers and imagine some small garden that is familiar. Students' recital numbers.

SIX SHORT PIANO SELECTIONS, by Gustave

cital numbers.

SIX SHORT PIANO SELECTIONS, by Gustave Ferrari and belonging to the C. M. C. Educational Series. The Cat Sleeps, Riding the Donkey, Jumbo's Promenade, Fishes, The Dog Barks, and the Squirrel's Frolics are the amusing titles of these very modern piano selections which are remarkably descriptive in composition. Not only are they excellent for variety in teaching material but also there is no reason why they cannot be used to advantage on a modern concert program, when such odd and queer compositions are offered now-a-days to a willing-to-be-informed-public. At least the musician can get a lot of fun from them.

# CHRISTMAS MUSIC

Chappell-Harms, New York

THE BABY CHILD OF MARY, a Spanish lullaby with music by Amy E. Horrocks. Simplicity marks this number. Even a child could sing it. The story of Christ is told with words and music that all can appreciate.

A CHRISTMAS FAIRY song by A. Herbert Brewer. A selection most suitable for school or Sunday-school enter-

CHRISTMAS BELLS, with music by S. Liddle to words by Longfellow. Another number suitable for various holiday concerts.

WHEN THE CRIMSON SUN HAD SET, an ancient Noel harmonized and arranged by Purcell James Mansfield. A two-part chorus with solo ad libitum. FOUR OLD ENGLISH CAROLS, by Gustav von Holst. For women's voices, with solo for soprano.

STILL CHIME THE MERRY CHRISTMAS BELLS, chorus for women's voices by Cuthbert Harris.
ASLEEP IN THE MANGER, a trio for women's voices

G. Schirmer, New York

A CHRISTMAS LULLABY, for five-part echorus of mixed voices by G. Herbert Knight.

FROM EAST TO WEST, an anthem for Christmastide for four-part mixed chorus, by Harold E. Watts.

HE SHALL BE AS THE LIGHT OF THE MORNING, anthem for mixed chorus with baritone solo by W. G. Owst.

COME HITHER, YE FAITHFUL, an anthem for mixed chorus with soprano or tenor solo by W. Berwald.

THE NEW-BORN KING, anthem for mixed voices by F. Flaxington Harker.

JOY TO THE WORLD, anthem for mixed voices with soprano solo, by Gaston Borch.

JOY TO THE BOTTOM TO THE THE WERE SHEPHERDS, an anthem for Christ-THERE WERE SHEPHERDS, an anthem for Christ-

Willis Music Company, Cincinnati CHRISTIANS, AWAKE, an anthem by Frank H.

Brackett. CHRISTMAS BELLS, a carol-anthem, by M. E. Graham, for mixed voices.
CHRISTMAS BELLS, a capella carol, for mixed voices,

by Henry T. Fitzsimons.

I'M TO BE SANTA CLAUS, with both words and music by Geo. L. Spaulding. Especially for children's

entertainments.

ADESTE FIDELES, arranged in this simple form by Henry Weber. First grade piece.

Oliver Ditson Company, Boston
THERE WERE SHEPHERDS, a pastoral for men's oices by George B. Nevin.
THERE WERE SHEPHERDS, anthem for two-part horus of women's voices, by Louis Adolphe Coerne.
DROP DOWN, YE HEAVENS, an anthem for mixed oices by Charles Fonteyn Manney.
THOU HOLY BABE OF BETHLEHEM, anthem for nixed voices by William R. Spence.
COME TO THE MANGER, carol-anthem, by Cedric W. emont.

COME TO THE MANGER, carot-anthem, by centre in Lemont.
CALM ON THE LISTENING EAR OF NIGHT, anthem for mixed voices, by R. Spaulding Stoughton.
THE DAYSPRING FROM ON HIGH, anthem for mixed voices by Myles B. Foster.
O LITTLE TOWN OF BETHLEHEM, anthem for mixed voices by Louis R. Dressler.
HARK! THE CHRISTMAS BELLS ARE RINGING, carol for two-part chorus with solo or in unison by Clem-

HARK! THE CHRISTMAS BELLS ARE RESCRICTION of two-part chorus with solo or in unison by Clementine Ward.

RUSSIAN CAROL, from the opera, Christmas Night, by Nicholai Rimsky-Korsakoff. Arranged for four-part chorus of women's voices by Kurt Schindler.

TWO CHRISTMAS CAROLS for two-part chorus, by I. Sebastian Matthews.

(THE END)

## With the Publishers

Harold Flammer, the New York publisher, has just returned from a short trip through the Middle West and Canada. He reports that conditions are splendid, although the season started late and has not yet reached normal. There is every indication of a serious freight car shortage and express shipments are slow. For that reason Mr. Flammer advocates that all dealers keep a close watch on Christmas goods that they may be able to meet the demands. This enterprising firm is going in for serious works, among them a "Cynthia Suite" by Marian Coryell, especially adapted for interpretive dancing and two volumes of the classics edited by Ernesto Berumen. These last few issues will be ready for distribution in a few weeks.

A representative audience enjoyed a concert given by Edison artists, Harvey Hindermeyer, tenor, and the Dann Trio, women instrumentalists, at the North Central High School, Spokane, Wash.

Edison artists, Harvey Hindermeyer, which have the Trio, women instrumentalists, at the North Central High School, Spokane, Wash.

The recital was under the auspices of Tull and Gibbs, and proved most interesting when comparing the reproduction by the New Edison Phonograph, and the artists. Mr. Hindermeyer has a pleasing tenor voice, sings with ease and uses a charming legato. His selections were chiefly ballads. At the close of the program his audience refused to let him go until he sang J. S. Zainecnik's popular ballad, "Only a Smile."

On November 23 there was sent out from the Cincinnation of the contract of the program is a program.

lar ballad, "Only a Smile."

On November 23 there was sent out from the Cincinnati radio station WLW, 360 meter wave length, a program which not only had a tremendous amount of variety but also contained many new numbers of exceptional quality. The idea is simply the following up the supplying of good music for the home. The Willis Music Company was invited by the Corsley Manufacturing Company to broadcast a special program. It is really a unique idea. The compositions were from this publishing house. Corinne Moore Lawson, a composer of note, presided at the piano

for a group of songs. Augustus O. Palm also played the accompaniment for his song, Old Gardens, and Louise Snodgrass played the accompaniments for her own selection, When Peter Jackson Preached. The Cincinnati Lyric Quartet took part. Irwin Meyer, Albert Berne (of the Cincinnati Conservatory) of Music) and Clifford Cunard (also of the Conservatory) of Music) and Clifford Cunard (also of the Conservatory) contributed various tenor solo numbers. Edwin Weidinger was the bass and John Dodd the haritone. Mary Green sang two soprano solos and the program ended with a second selection by the Cincinnati Lyric Quartet. The program met with such favor that no doubt the Willis Company will be asked to arrange another in the near future.

La Golondrina (The Swallow), one of the most beautiful Mexican folk songs, has been arranged for voice and piano by Frank La Forge, and dedicated to Ernesto Berúmen, the brilliant young pianist. Mr. Berúmen will present this unusually interesting number at his New York recital during the present season. Another composition which Mr. Berúmen will play this year, by special request, is the Mexican ballade for piano, by Manuel M. Ponce, probably Mexico's foremost composer.

Florence Macbeth, soprano, is singing with much success Gertrude Ross' new Japanese Iullaby, "Sakura Blossom," published by J. Fischer & Bro., New York, in the following cities on the Pacific coast: Stockton, San Francisco, Oakland, Orellville, Monterey, Santa Anna, Los Angeles, and also in Grand Junction, Pueblo, Denver, Col., Kansas City and Oklahoma City.

Mana-Zucca has received enthusiastic letters from many leading artists in connection with her new song, I Shall Know, recently published by Enoch & Sons. Nina Morgana, Marie Rannold. Arthur Hackett, George Meader, Dmitry

Mana-Zucca has received enthusiastic letters from many leading artists in connection with her new song, I Shall Know, recently published by Enoch & Sons. Nina Morgana, Marie Rappold, Arthur Hackett, George Meader, Dmitry Dobkin, John Charles Thomas, Max Kaplick, Laurence Leonard and others are using this song and give it unstinted praise as an admirable concert number. It is issued for all voices with violin obligato.

John Prindle Scott was one of seven American composers invited to present songs at a musicale and tea given by Marguerite Potter at her Carnegie Studios. For this occasion Pierre Remington, basso, selected three of Mr. Scott's songs, with the composer as accompanist. The Voice in the Wilderness, The Death Triumphant and The Old Road. The Composers' Music Corporation has just issued two new violin and piano pieces by Gaylord Yost: Prelude and "Song and Dance." One of Mr. Yost's piano compositions, "Prelude Solennelle," will be issued shortly by the

same company.

Henry C. Schulz, manager of the New York office of The Arthur P. Schmidt Co., has just returned from a successful business trip through Pennsylvania.

### A Tribute to Mme. Davies

The following was written after the farewell reception to Clara Novello Davies, in London, on September 22, prior to her return to America:

Farewell to England; Farewell to Wales; To friends, and to home. Tomorrow she sails Back to America, there to impart Her wonderful theories, her beautiful art.

America's gain is England's great loss; May they treasure the talent now going across; Harmony's secret, Peace, Happiness bringing Her thought, her ambition, "The world must be singing"

Showered upon her were flowers and white heather, Tokens of Love, and good wishes together; Eloquent speeches, proclaiming her fame, Cheer upon cheer, at the sound of her name. Madame Novello, the great Welsh Musician, We honor her name, herself, her tuition; May her absence be short, her return safe and soon, That o'er England and Wales her gifts may be strewn. (Signed) ELSIE L. GRAHAM.

# Organists' Guild to Meet at Waldorf-Astoria

Organists' Guild to Meet at Waldorf-Astoria

The next in a series of public meetings planned for the American Guild of Organists by its Warden, Frank Sealy, is to take the form of a reception to Dr. J. H. Finley, to be held at the Waldorf-Astoria Hotel, Monday evening, December 11. Doctor Finley, who will address the meeting, was formerly president of City College of New York, and is now on the editorial staff of the Times. He has recently returned from the East, and was present at the taking of Jerusalem by General Allenby. His talk promises to be full of vital interest. Light refreshments will be served, and it is expected that a large number of Guild members will attend.

# Ruffo Makes Final Concert Appearance

November 20, at Worcester, Titta Ruffo gave his final concert before appearing with the Metropolitan Opera Company this season. Now he is rehearsing the various roles pany this season. N for his opera season

# Luigi Curci Improving

Several late cables from Rome bring word of the improved condition of Luigi Curci, who underwent a serious operation a short time ago.

# **OPPORTUNITIES**

FOR SALE—Viola by Silvestre et Maucotel Paris, 1911. Copy of Gaspard del Selo. large size. Address Louis Bailly, 868 Carnegie Hall, New York.

# OPPORTUNITIES

TEACHERS—Unusual opportunity for advanced pupils; sopranos and contraltos to join choral society conducted by one of New York's best known leaders. Address "R. J. A.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

THE VANDERBILT STUDIOS of New York. Resident and non-resident studios. Fire places, steam heat, electric light, private baths; also excellent maid, hall and telephone service. Lease necessary. Piano studios with Steinway Grand pianos to sub-let on part-time basis. Groups of houses centrally located.

Make all applications to office, 41 West Ninth Street; Telephone, Stuyvesant 1321. Mabel Duble-Scheele, proprietor.

BEETHOVEN, Wagner, Mozart, Mendels-sohn-Bartholdy autograph letters, musical manuscripts for sale. Address C. Schmidt-Engelberth, 2973 Briggs Avenue, New York.

STUDIO TO LET—Completely furnished, with grand piano, private bath, kitchenette, day bed, two large closets, telephone; \$150 per month. Call: 435

West End Avenue (Eighty-first street' or phone: Schuyler 8743.

A music teacher for the Indian Service is wanted, American citizen, man or woman. Applications close November 21. For de-tails apply Civil Service Commission, Washington, D. C.

ACCOMPANIST desires to become affiliated on part time with studio in New York. Would also consider accompanying in suburbs. Address "R. A.," care of Musical Courier, 437 Fifth Avenue, New York.

A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

# BERLIN RECITALS

(Week of October 29)

#### THE INTERNATIONAL COMPOSERS' GUILD

The International Composers' Guild

Our age is favorable to the growth of a new art. Never before have the young people been encouraged as they are at present. In Germany, at any rate, there is an active interest for the "problematic" new music—an interest that stands in violent contrast to the hostility with which young musicians met a decade ago. The Melos Society, and the newly founded German section of the International Society for Contemporary Music are already at work in Berlin. To these has recently been added the International Composers' Guild, already known in New York. Its German branch has chosen Busoni as its patron, and its first concert included that composer's Gesang vom Reigen der Geister, which, with its serenity and clearness of conception, soared like a classical masterpiece above the troubled waters of the younger people's attempts.

The program also included Hindemith's second string quartet, op. 16, already reviewed after its performance at the Salzburg Festival this summer. There can be no doubt that the musical capacity manifested by this work far exceeds the powers exhibited by the other contributors to the program—Arthur Lourié, Edgar Varèse and Bernard van Dieren, all modernists of the radical type. Lourié's Volga Pastoral, for two violas, cello, oboe and bassoon, is naturalistic music, intentionally exaggerating the primitive peculiarities of the Russian peasant song. It owes its charms to the innate strength of the Russian rhythms and melodies, and to a quaintness of sound which is to be put to Lourié's credit.

Edgar Varèse, already known in New York, brought out

and to a quaintness of sound which is to be put to Lourie's credit.

Edgar Varèse, already known in New York, brought out two vocal compositions, Dedications, for soprano solo (most ably sung by Nora Pisling-Boas), with the accompaniment of a little orchestra including a whole museum of odd percussion instruments. These pieces are interesting as studies in "sonorités"—a strange symphony of exotic timbres. Much less remarkable is their purely musical substance, which is in fact almost entirely swallowed by the exciting exhibition of fiery orchestral colors and shouting harmonic effects. Varèse was enthusiastically applauded by the international audience and achieved the chief success of the concert.

Van Dieren's elaborate overture, op. 7, wears the listener's patience by its length and by the scantiness of its musical contents. Its modernity is of an offensive kind, reminiscent not of the cultured hand but of the brutal fist dealing blows right and left, and knocking down the frightened bourgeois by its merciless accumulation of modern sounds. The Lambinon Quartet and members of the Blüthner Orchestra had their hands full with the performance of these difficult compositions. Dr. Heinz Unger, as conductor, achieved all that was possible considering the relatively short time at his disposal for the preparation of the concert.

Germanne Schnitzer

### GERMAINE SCHNITZER

Mmc. Schnitzer's second piano recital in Berlin comprised the 32 C minor variations of Beethoven, Schumann's Carnaval, Mendelssohn's Variations Sérieuses and prelude, pieces by Rachmaninoff, Saint-Saëns and Liszt. Her success was even greater than on her first evening, and the audience considerably more copious than before, demanded and got several encores of which we heard some beautifully played Debussy. Clarity, color and an undeniable charm of personality are Mme. Schnitzer's chief merits. Both her concerts here were given for the benefit of the American Quaker Relief, and, now that she has recalled herself to Berliner's minds by some excellent press notices, it is hoped that the next time there will be a more numerous response to her appeal. to her appeal.

ALICE PEROUX-WILLIAMS

An American singer who is again residing in Berlin, Mmc. Peroux-Williams, gave an interesting and well varied international program of songs. They included old airs by Handel and the two Scarlattis, quaint old French chansons, as well as a selection of modern French and American

SUMMY'S CORNER **Christmas Anthems** 

IN THE BEGINNING. 15 cents

By F. Lealie Calver

An excellent scare, the narrative style of the first part strongly contrasting to the sonorous chorus finale with its contagious swing.

A CHRISTMAS MESSAGE. 15 cents

By Phile A. Otis

Guens with a short bass plot. The four voices move in flowing harmonics with fine effects in separate voice parts

TEN CAROLS FOR CHRISTMAS. 10 cents

Compiled by Roy R. Murphy

A well selected collection of traditional carels, and several not generally found in such compiliations.

CLAYTON F. SUMMY CO. 429 So. Wabash Ave., Chicago

songs that betokened excellent taste: Henri Duparc, Ernest Chausson, Félix Foudrain and John Alden Carpenter. Selections from Carpenter's Ghitanjali were preceded and followed by a spoken Tagore prologue and epilogue in English. A sensitive musicality and an excellently handled voice, and above all a superior intelligence were exhibited throughout the concert. A group of Brahms, also unhackneyed, I did not hear.

C. S.

#### EFREM ZIMBALIST

The favorite Russian violinist reappeared in Berlin for the first time in eight years, and found not only a sold-out but also an overcrowded house in the Beethovensaal. Numerous enthusiasts were turned away, which proves that his compatriots, at any rate, have not forgotten him—for Russian was the language of the majority, with a fair sprinkling of English and German. Zimbalist's tone has, if anything, gained in strength and sweetness since last I heard him in New York. His peculiar satin finish is perhaps unique. Of his intense musicality, too, there is no doubt, though musicians may differ with his phraseology of Mozart (A minor concerto) at times. The Saint-Saens Havanaise and the Tschaikowsky Andante Cantabile (alias cantorabile, or portamentabile) were more languorous than any young lady could ask, and the Saint-Saens Auer Capriccio, with its double-stop fireworks brought down the house. Zimbalist's own Coq d'Or Fantasia (no violin recital without its Coq d'Or) also aims at virtuoso display, and though excellent of its kind, seems to me a misapplication of violin pyro-technics. There was no end of enthusiasm.

Dohnanyi-Telmanyi. thusiasm.

# DOHNANYI-TELMANYI.

Two Hungarian aristocrats—Ernest von Dohnányi, pianist, and Emil von Telmányi, violinist—both of whom have been heard in America, appeared jointly last night in a program of sonatas comprising the Schubert fantasy, op. 159, the Kreutzer sonata, and Dohnányi's sonata in C sharp minor, op. 21. This latter work was played "con amore" by these stellar musicians. Rhythmic energy and exactness, verve, sprightliness and occasional passages of deep feeling with an occasional reminiscence of the Hungarian idiom, were outstanding features which kept a good sized audience in an enthusiastic mood.

Occasional Acceptance of the Hungarian idiom, were

#### CHARLES ALBERT CASE

Charles Albert Case, an American-trained singer, gave his first Berlin recital in the Meister-Saal, before a small but appreciative audience. With the exception of Sieg-mund's love song, his program was devoted to lieder by Brahms, Schumann and the contemporary Italian, Stefano Donaudy. This composer was represented by four songs written in "stillo antico"—interesting and enjoyable novelties. Mr. Case's voice is of agreeable quality and, though not very powerful, seems to lend itself particularly to the lieder. He was skillfully accompanied by Wilhelm Scholz.

#### AN ENGLISH QUARTET

An English chamber music organization, calling itself the Meredyl Pianoforte Quartet, has just given the first of three concerts here in Berlin. Marguerite Meredyll, piano; Bessie Rawlins, violin; Raymond Jeremy, viola, and Emile Doerhaerd, cello, constitute the members. Works on the first program were Mozart's E flat piano quartet and Fauré's in E minor, op. 18, as well as the rarely heard string trio of Beethoven, op. 9. The members revealed themselves to be first class musicians, constituting an excellent ensemble.

C. S.

## Kazze's Philadelphia Recital a Success

Kazze's Philadelphia Recital a Success

The excellent press notices received by Louis Kazze on the day following his Philadelphia appearance prove that his recital was a great success. According to the critic of the North American, Mr. Kazze confirmed the impression made last season and revealed many excellent qualities as a concert pianist. He further stated: "In addition to several ordinary virtues—adequate technic, singing tone, musical understanding and interpretation, Mr. Kazze possesses some which are decidedly extraordinary, especially in so young an artist. In all his playing the finest characteristic was the unusually beautiful effects obtained through the pedal." F. L. W., in the Philadelphia Ledger, concluded his review of the recital thus: "There was a sensitive use of tonal and dynamic contrast, and the sincerity of purpose was shown not merely in the acquired technical equipment of the player, but in the choice of only the worthiest of piano literature for performance."

## Bensel and Johnston Open Nutley Series

Caryl Bensel, soprano, and Norman Johnston, baritone, assisted by Anna Welch, harpist, gave the first of a series of popular concerts in Nutley, N. J., on October 31. This concert served as the opening of the new auditorium of the Franklin Reformed Church Community House, and the series is sponsored by the church. Each artist contributed two groups to the program and Miss Bensel and Mr. Johnston closed with the duet, La ci darem la mano, by Mozart. The audience completely filled the auditorium and applause and recalls were generous.

# RICHMOND PRESENTS

MANY FINE ARTISTS

Victor Golibart, Mario Chamlee, Anne Robertson and the Ukrainian Chorus Heard Recently

Richmond, Va., November 11.—The musical season was officially opened on September 27 at the City Auditorium by Victor Golibart, tenor, an artist pupil of Wilfred Klamroth, of New York. Mr. Golibart proved a capable singer, carefully schooled, and the possessor of an excellent voice and praiseworthy style. His program was varied. The accompaniments were played by Alberta Matthews, whose work was highly praised.

#### MARIO CHAMLEE MAKES GOOD IMPRESSION.

Mario Chamlee made his first appearance here on October 13, under the local management of J. Leslie Hart, a new entrant in the managerial field. Conal Quirke accompanied. He made a fine impression and was repeatedly encored. The audience, unfortunately, was small, but his fine singing undoubtedly will insure him a big house when he returns to Richmond.

#### ANNE ROBERTSON IN RECITAL.

At the Woman's Club on October 17, Anne Robertson, a youthful violinist, played in recital. This was the first fall musicale of the Woman's Club and the artist was received by a large audience. Miss Robertson played a fine program, evincing natural talent and a grasp of her art which augur well for her future, despite the lack of sight. Mrs. Robert Curtis accompanied.

# UKRAINIAN CHORUS MEETS WITH FAVOR

One of the outstanding musical events here in some years was the concert of the Ukrainian National Chorus, at the City Auditorium, October 20, under the local management of the Instructive Visiting Nurses' Association. The Ukrainians made a remarkable impression. Nina Koshetz was the soloist and she, too, met with much favor.

#### Notes.

was the soloist and she, too, met with much favor.

Notes.

The Musicians' Club of Richmond gave the first concert in its Artists' Series at the Jefferson Auditorium, October 25. This occasion celebrated the annual president's day. Miss Hayden sang a program of Italian, French, German and English songs, and was particularly complimented on the German songs which she sang. Her voice is beautiful and her personality charming. Florence Harvey was praised for her accompaniments.

A small male singing society has been organized under the name of the Apollo Club of Richmond. James Womble, organist at St. James P. E. Church and a pianist of high standing locally, is the sponsor for the new club. Sixteen men have been enlisted, and rehearsals are going ahead with much zest. W. L. Pierce is the secretary of the new organization and Mr. Womble is acting as director.

Mrs. Wilson-Greene, of Washington, D. C., has announced her series of concerts at the City Auditorium for the current season. The series includes Rachmaninoff, Hulda Lashanska, Jascha Heifitz, the Boston Symphony Orchestra, Mary Garden and Mischa Elman.

Further concerts in the artists' series of the Musicians' Club of Richmond will be given by Olga Samaroff, Louis Graveure and the London String Quartet.

A new feature in the musical life of the city is the opening of the new Musicians' Building at Third and Franklin streets.

Mrs. Horace Dowell, soprano at the First Baptist Church, has taken a residence studio, and has an unusually large class.

S. Taylor Scott, of Fredericksburg, Va., has been engaged as baritone soloist at the First Baptist, succeeding Forrest Dabney Carr, who met death by drowning at Virginia Beach last summer.

J. Donohue has an excellent orchestra at the Bijou

Donohue has an excellent orchestra at the Bijou ater. He also has charge of violin instruction in the J. G. H.

# The Dunning System Used in San Francisco

After completing a successful class in Seattle of the Dunning System of Improved Music Study for Beginners, Laura Jones Rawlinson has gone to San Francisco to conduct a similar course there. She is giving a series of amalytical lectures in hotels in San Francisco, Oakland and Berkeley. The California Club of San Francisco, the College Women's Club of Burlingame are a few of the organizations before whose analytical security and the Women's Club and Berkeley. The California Club of Berkeley and the Women's Club of Burlingame are a few of the organizations before which Mrs. Rawlinson will speak this season. These talks are intended for all music teachers and music lovers, and especially those who are interested in the training of

beginners.

At the conclusion of this series Mrs. Rawlinson will conduct a normal training class for teachers, opening the second week in December, at the Dunning School of Improved Music Study for Beginners in San Francisco, where children's classes are being directed by Mary A. Burke.

The establishing of this specialty school for beginners' work in music furnishes the last link in the chain of coast cities of the West where they are to be found from Bellingham and Seattle to Los Angeles.

# FLORENCE M. GRANDLAND PIANIST-COACH-ACCOMPANIST 510 W. 123rd St., Tel. Merningside 9030 (Pupil of O. Sevelk and Willy Hess) Pupils accepted Pupils accepted

# FREDERIK FREDERIKSEN Violinist

523 Fine Arts Bldg., Chicago, Phone: 9166 Graceland

VIOLINIST (Pupil of O. Sevcik and Willy Hess) Pupils accepted 1150 So. 52nd Street, Philadelphia, Pa

# Mme. KATHERINE MORREALE

SOPRANO
Voice Culture—Repertoire
166 West 58th Street, New York City

# Management: DANIEL MAYER & CO. Crafton House, Golden Square, W. 1

Contralto

# Bass-Barit Bass-Baritone

ENGLAND

# SOPPARO KING

Mgt.: Standard Booking Office 17 East 42nd St., New York Tel. 7196 Vanderbilt

# LEON SAMETINI

For dates address rsonal Representative L. FERRARIS p. Michigan Avenue - - - Chicago



PROFESSOR HULSMANN Est. 1895 Gymnasium Handball Atop Cameo Theatre 138 W. 42d St. PIANO STUDIO
The Misses Helen and
Constance Hulsmann
Concert Pianists Receive Pupils

# MILAN LUSK **Concert Violinist**

ent: LUDMILA WETCHE

# WILLIBER

Pianist and Instructor Address: 1981 Southern Blvd., New York City Tel. Fordham 7862-W



Lillian Croxton **COLORATURA SOPRANO** Concerts-Recitals

# The Steinert Pianoforte

THE EXCLUSIVE ==PIANO

M. STEINERT & SONS, Steinert Hall, 162 Boylston St. BOSTON, MASS.



# SON. Manufacturers of the

musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

# **HAMILTON MORRIS**

A Soprano CONDUCTOR Teacher 835 Lincola Place, Brooklyn, N. Y. Tel. 6935 Lafayette

# BUTLER Soprano Concerts

A PUPILS ACCEPTED
512 Fine Arts Building, Chicago, Ill.

# GORDON CAMPBELL

Vocal Coach—Professional Accompanist 17 Peechke Str.,

# LEEFSON-HILLE

# BERGEY

Chicago Opera School Lyon & Healy Bldg., Chicago

# **LOVETTE SCHOOL of MUSIC**

T. S. Lovette, Pianist-Director Teacher of International Reputation

2019 N Street, N. W. WASHINGTON, D. C.

BAYLOR COLLEGE CONSERVATORY

J. C. Hardy, President

The largest of its kind in the country

BELTON, TEXAS

# GRANBERRY

PIANO SCHOOL ARTISTIC PIANO PLAYING Practical Training Course for Teachers.
BOOKLETS-CARNEGIE HALL, NEW YORK.

# WAKEFIELD CADMAN

COMPOSER-PIANIST In Recitals of His Compositions and His Fame "Indian Music-Talk." 2220 Canvon Driva. Hollywood, Cal.

PIANIST

HAENSEL & JONES, Acolian Hall New York

DO YOU STUDY SINGING? ARE YOU MAKING PROGRESS? IF NOT, WHY?

Read-"THE SECRETS OF SVENGALI"
By J. H. Daval And You'll Find Out \$2.00 at all Music Dealers and Booksellers Published by James T. White, 70 Fifth Ave., New York City

# ACADEMY OF MUSICAL ART

Chartered by the Board of Regents of the University of New York

Building completely equipped for Resident and Day Pupils. Proper chaperonage for young ladies. All Branches of Music taught, from beginning to an artistic finish.

229 West 86th Street, New York City

Cincinnati

# LESTER PIANO

ONE OF THE OLD MAKES

HILADELPHIA

# INSTITUTE OF MUSICAL ART NEW YORK

TENOR METROPOLITAN OPERA CO.
For Concert Engagement Apply to
The WOLFSOHN MUSICAL BUREAU
8 East 34th Street New York

# VIGTOR H

THE BEAUFORT 140 West 57th Street Tel. 3053 Circle

Chicago's Foremost School of Music and Dramatic Art

Ninety Artist-Instructors

Catalog Mailed Free

John J. Hattstaedt, President. Karleton Hackett, Adolf Weidig, Heniot Levy, Associate Directors. KIMBALL HALL, CHICAGO, ILL.

# N. Y. AMERICAN CONSERVATORY

163 West 72nd Street, NEW YORK

CARL HEIN-DIRECTORS-AUGUST FRAEMCKE

HANS LETZ, WILLIAM EBANN, RUBIN GOLDMARK, and many other eminent instructors. All branches of Music from beginning to artistic perfection. Send for Catalogue

# KANSAS CITY CONSERVATORY OF MUSIC KANSAS CITY, MO.

Piano, Voice, Violin, Expression, Dancing

Send for Catalog

JOHN A COWAN, President



Established A complete School of Music in every branch of musical learning.

A Faculty of International Reputation

A COMPLETE SCHOOL OF OPERA, ORCHESTRA, CHORUS, PUBLIC SCHOOL MUSIC

DRAMATIC ART

DANCING

Ideal residence department with superior equipment

# AMERICAN INSTITUTE OF APPLIED MUSIC



address Bertha Baur, Directress Highland Ave. and Oak St., Cincinnati, Ohio.

Metropolitan College of Music Thirty-Seventh Season Opened October 2nd. Artist and Master Classes in Plano and Violin Special Courses for the training of teachers.

All branches of music taught by a Faculty of Specialists

J. LAWRENCE ERB, Managing Director 212 West 59th St. (Central Park West), New York City.

# STEINWAY

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

**Ditmars Avenue** and Riker Avenue Steinway, Borough of Queens, New York

Warerooms: Steinway Hall, 107-100 East 14th Street, New York Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., Lo

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

# Mason & Hamlin

"THE STRADIVARIUS OF PIANOS"

The Mason & Hamlin Piano has set a new stand. ard of tone and value and has long commanded the highest price of any piano in the world.

Principal Warerooms and Factories

BOSTON

NEW YORK WAREROOMS, 313 Fifth Avenue



Established 1864

**ENDORSED BY MUSICAL ARTISTS EVERYWHERE** 

New York City

The

The Celco Reproducing Medium

A. B. Chase

Emerson Established 1849

Lindeman & Sons Established 1836

United Piano Corporation

20 West 45th Street

New York City



on a piano is a guarantee of quality; a synonym for artistic excellence.

For forty years the Sohmer family have been making Sohmer pianos.

To make the most artistic piano possible has been the one aim, and its accomplishment is evidenced by the fact that:

There are more Sohmers in use in the Metro-politan District than any other artistic piano.

SOHMER & CO., 31 West 57th St., NEW YORK

# PAUL ALTHOUSE WRITES:

The Autopiano Company,
On-the-Hudson at 51st Street,
New York City.



# THE AUTOPIANO COMPANY

On-the-Hudson at 51st Street

